STANDARD CONCERT REPERTORY

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Standard Concert Repertory

And Other Concert Pieces

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THE STANDARD OPERAS: Their Plots, their Music, and their Composers. By GEORGE P. UPTON. New Edition (in its fourth printing), enlarged and revised. Profusely illustrated, 516 pages, indexed. $1.75.

THE STANDARD CONCERT GUIDE: A Handbook of the Standard Symphonies, Oratorios, Cantatas, and Symphonic Poems, For the Concert Goer. By GEORGE P. UPTON. Profusely illustrated, 502 pages, indexed. $1.75.

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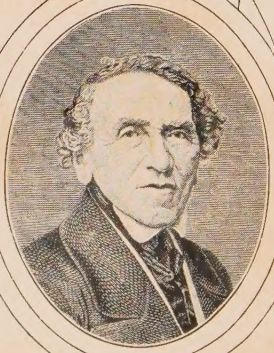

G. MEYERBEER

WOLFGANG A. MOZART

STANDARD CONCERT REPERTORY

AND

OTHER CONCERT PIECES

A Handbook
Of the Standard Overtures, Suites, Symphonic Poems, Rhapsodies, Fantasias, etc., in the Modern Concert Repertory
For the Use of Concert Goers

BY

GEORGE P. UPTON

Author of "Musical Memories," "Standard Operas" "Standard Concert Guide," etc.

ILLUSTRATED

CHICAGO
A. C. McCLURG & CO.
1909

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This Volume is Dedicated

TO

FREDERICK A. STOCK

CONDUCTOR OF THE THEODORE THOMAS ORCHESTRA

WITH THE SINCERE REGARDS OF HIS FRIEND
THE AUTHOR

PREFACE

THIS volume is intended to supplement the author's previous handbooks, "Standard Operas" and "Standard Concert Guide," which are devoted to the opera, oratorio, cantata, and symphony, by the presentation of concise and untechnical analyses of the minor works in the modern concert repertory. With this end in view, short sketches of the overtures, suites, symphonic poems, rhapsodies, fantasias, etc., which the concert goer will be most likely to hear now and in the future, have been compiled. As this handbook is not intended for musicians, but for general concert audiences, the sketches have been made as simple as possible, and of necessity brief in most instances because of their considerable number. It is believed the contents include all important works in the current repertory. The preparation of such a volume must of necessity be largely a matter of compilation and research, as inspection of scores is not always practical. The compiler therefore has supplemented his own recollections, observations, and criticisms by references for certain data, mainly historical, to the excellently annotated programme books of the Boston Symphony and Theodore Thomas Orchestra concerts, and consultations of leading English, German, and French authorities. The various sketches are arranged according to opus numbers, where they are attached by composers to their works,

rather than by dates of performance, and those titles which are most familiar have been used. With the hope that this volume may prove of value as a vade mecum of the concert room it is submitted to the music-loving public.

G. P. U.

CHICAGO, 1909.

INTRODUCTION

OVERTURES are usually divided into two classes in the ancient and two in the modern style. The two ancient classes are the French, invented by Sully, and the Italian, invented by Scarlatti. The French overture is introduced by a slow, stately movement, leading to a theme treated in imitatives (or the repetition of a subject in another part). It is usually divided into three sections, the first and third slow, with a fugue or light passage in the second. This class of overture is derived from vocal music and has slight reference to instrumental. The Italian overture has three sections, the first an Allegro, the second a Grave, followed by an Allegro or Presto. It is called "Sinfonia" and is in a sense the precursor of the symphony, though the concerto really prepared the way for it. The modern overture in regular form is constructed upon the model of the sonata or symphony, and usually begins with a slow introduction, followed by the announcement of themes which are repeated after development. Sometimes it takes its themes from the work it preludes, sometimes it adopts the fugal form, and sometimes unites both the sonata and fugal form. The other class of modern overture is constructed more freely, usually is based on melodies from the work it precedes, and follows no conventional form. Some writers describe them as "medley overtures."

The Suite consists of a succession of musical movements, and originally comprised dance tunes exclusively, such as sarabandes, jigs, minuets, etc. Eventually these were dropped, except the minuet, and the Suite took the sonata form. The term as now employed, however, is a very loose one, and many suites might well be classed with symphonic poems or fantasias. The term "Fantasia" explains itself. Its form depends upon the fancy of the composer. The Rhapsody is also irregular in form and is not unlike the fantasia. Symphonic poems have no relation to the symphony. They have no regular form but are examples of programme music which is an art-form largely depending upon the mood of the composer or the nature of his subject.

CONTENTS

PAGE

ALBERT, D'
- OVERTURE TO "THE IMPROVISATOR" 3
- PRELUDE TO "THE RUBY" 3

AUBER
- OVERTURE TO "MASANIELLO" 7
- OVERTURE TO "FRA DIAVOLO" 8
- OVERTURE TO "THE BLACK DOMINO" 9

BACH
- SUITE NO. 2 13
- SUITE NO. 3 15
- SUITE NO. 4 16

BALAKIREV
- SYMPHONIC POEM, "THAMAR" 19

BALFE
- OVERTURE TO "THE BOHEMIAN GIRL" 23

BEETHOVEN
- THE "FIDELIO" OVERTURES 27
- LEONORA OVERTURE NO. 2 28
- LEONORA OVERTURE NO. 3 29
- LEONORA OVERTURE NO. 1 31
- "FIDELIO" OVERTURE 31
- OVERTURE TO "PROMETHEUS" 33
- OVERTURE TO "CORIOLANUS" 34
- OVERTURE TO "EGMONT" 36
- OVERTURE TO "THE RUINS OF ATHENS" 38
- OVERTURE, "NAMENSFEIER" 39
- OVERTURE TO "KING STEPHEN" 40
- OVERTURE, "THE CONSECRATION OF THE HOUSE" . . 41

BENNETT
- OVERTURE TO "PARISINA" 45
- OVERTURE, "THE NAIADES" 46
- OVERTURE, "THE WOOD NYMPHS" 47

PAGE

BENOIT
Overture to "Charlotte Corday" 51

BERLIOZ
Overture to "Waverley" 55
Overture to "Les Francs Juges" 56
Overture to "King Lear" 57
Overture, "Le Carnaval Romain" 58
Overture to "The Corsair" 59
Overture to "Benvenuto Cellini" 60
Overture to "Rob Roy" 62

BIZET
Dramatic Overture, "Patrie" 65
Little Suite, "Children's Games" 66
Suite No. 1, "L'Arlésienne" 67

BLOCKX
"Triptyque Symphonique" 71

BOEHE
Episode ("Ulysses' Departure and Shipwreck") . 75
Tone Poem, "Taormina" 75

BOIELDIEU
Overture to "La Dame Blanche" 79

BORODIN
Symphonic Poem ("A Sketch of the Steppes") . 83

BRAHMS
Serenade No. 1 87
Serenade No. 2 88
"Academic" Overture 89
"Tragic" Overture 90

BRUNEAU
Entr'acte Symphonique from "Messidor" . . . 95
Symphonic Poem, "La Belle au Bois dormant" . 96

CHABRIER
Rhapsody, "España" 99
Suite, "Pastorale" 99

CHADWICK
Overture to "Rip Van Winkle" 103

PAGE

OVERTURES, "THALIA," "EUTERPE," AND "MELPOMENE" 104
ELEGIAC OVERTURE, "ADONAIS" 106
SYMPHONIC POEM, "CLEOPATRA" 107

CHARPENTIER
SUITE, "IMPRESSIONS OF ITALY" 111

CHERUBINI
OVERTURE TO "THE WATER CARRIER" 115
OVERTURE TO "ANACRÉON" 116
OVERTURE TO "LODOÏSKA" 117
OVERTURE TO "MEDEA" 118
OVERTURE TO "FANISKA" 118

CONVERSE
ROMANCE, "THE FESTIVAL OF PAN" 123
ROMANCE, "ENDYMION'S NARRATIVE" 123
FANTASIA, "THE MYSTIC TRUMPETER" 124

CORNELIUS
OVERTURE TO "THE BARBER OF BAGDAD" 127

DEBUSSY
PRELUDE, "AFTERNOON OF A FAUN" 131
SUITE, "THREE NOCTURNES" 132

DELIBES
SUITE, "SYLVIA" 135

DUKAS
SCHERZO, "L'APPRENTI SORCIER" 139

DVOŘÁK
SUITE IN D 143
"SLAVIC" RHAPSODY, No. 3 144
OVERTURE, "MEIN HEIM" 144
SCHERZO CAPRICCIOSO 145
OVERTURE, "HUSITZKA" 145
OVERTURES, "IN DER NATUR" 146
"CARNIVAL" 147
"OTHELLO" 148
SYMPHONIC POEM, "THE WOOD DOVE" 148

PAGE

ELGAR
- SUITE, "THE WAND OF YOUTH" 151
- CONCERT OVERTURE, "FROISSART" 152
- VARIATIONS 153
- CONCERT OVERTURE, "COCKAIGNE" 154
- OVERTURE, "IN THE SOUTH" 155

FLOTOW
- OVERTURE TO "STRADELLA" 159

FOOTE
- SUITE IN D MINOR 163
- FOUR CHARACTER PIECES 164

FRANCK
- SYMPHONIC POEM, "LES EOLIDES" 169
- SYMPHONIC POEM, "LE CHASSEUR MAUDIT" 169

GADE
- OVERTURE, "NÄCHKLÄNGE AUS OSSIAN" 173
- OVERTURE, "IN THE HIGHLANDS" 174

GLAZOUNOV
- "ORIENTAL RHAPSODY" 177
- SYMPHONIC TABLEAU, "THE KREMLIN" 178
- SUITE, "RUSES D'AMOUR" 179
- OVERTURE, "SOLENELLE" 179
- SUITE, "FROM THE MIDDLE AGES" 180

GLINKA
- OVERTURE TO "LIFE FOR THE CZAR" 183
- OVERTURE TO "RUSSLAN AND LUDMILLA" 184
- FANTASIA, "KOMARINSKAJA" 185

GLUCK
- OVERTURE TO "IPHIGENIA IN AULIS" 189
- OVERTURE TO "IPHIGENIA IN TAURIS" 190

GODARD
- SUITE FROM "JOCELYN," NO. 1 193

GOLDMARK
- OVERTURE, "SAKUNTALA" 197
- OVERTURE TO "PENTHESILEA" 198

PAGE

OVERTURE, "PROMETHEUS BOUND" 199
OVERTURE, "SAPPHO" 200
OVERTURE, "IN ITALY" 200

GRIEG

OVERTURE, "IM HERBST" 205
SUITE, "AM HOLBERGSZEIT" 205
SUITE, "PEER GYNT," NO. 1 206
SUITE, "PEER GYNT," NO. 2 207
OLD NORWEGIAN ROMANCE WITH VARIATIONS . . . 208
"LYRIC" SUITE 209
"TWO NORTHERN MELODIES" 209

HAMERIK

"NORDISCHE" SUITES, NOS. 1 AND 3 213

HARTMANN

OVERTURE, "EINE NORDISCHE HEERFAHRT" 217

HUMPERDINCK

PRELUDE TO "HÄNSEL AND GRETEL" 221
"MOORISH" RHAPSODY 222

INDY, D'

SYMPHONIC LEGEND, "THE ENCHANTED FOREST" . . 227
WALLENSTEIN'S CAMP. PART I 227
SYMPHONIC POEM, "ISTAR" 228
SUITE, "MEDEA" 229
RHAPSODY, "SUMMER DAY ON THE MOUNTAIN" . . 230
PRELUDE TO "FERVAAL." ACT I 231

LACHNER

SUITE NO. 1 235

LALO

SUITE, "NAMOUNA" 239

LASSEN

"FEST" OVERTURE 243

LOEFFLER

SYMPHONIC POEM, "DEATH OF TINTAGILES" 247
SYMPHONIC FANTASIA, "THE DEVIL'S VILLANELLE" . 248

PAGE

MACDOWELL
Symphonic Poem, "Lancelot and Elaine" . . . 253
"Indian" Suite, No. 2 254

MACKENZIE
Rhapsody No. 2, "Burns" 259
Nautical Overture, "Britannia" 260

MARSCHNER
Overture to "Hans Heiling" 263

MASSENET
Overture to "Phèdre" 267
Suite, "Scènes Alsaciennes" 268
Suite, "Esclarmonde" 269
Suite, "Les Erinnyes" 270

MENDELSSOHN
Overture to "A Midsummer Night's Dream" . . 275
Overture to "Fingal's Cave" 276
Overture, "Calm Sea and a Prosperous Voyage" 277
Overture, "Melusina" 278
Overture to "Athalia" 279
Overture to "Ruy Blas" 279

MEYERBEER
Overture to "Struensee" 283

MOSKOWSKI
Symphonic Poem, "Joan of Arc" 287
Suite No. 1 287

MOZART
Overture to "The Marriage of Figaro" 291
Overture to "Don Giovanni" 292
Overture to "The Magic Flute" 293

NICOLAI
Overture to "The Merry Wives of Windsor" . 297
Festival Overture, "Ein' Feste Burg" 297

NOREN
"Kaleidoscope" 301

REYER
Overture to "Sigurd" 305

PAGE

REZNICEK
Overture to "Donna Diana" 309

RIMSKY-KORSAKOV
Oriental Suite, "Antar" 313
Capriccio Espagnol 314
Suite, "Scheherezade" 315
"Russian Easter" Overture 316
Suite, "Character Dances," from "Mlava" . . . 317

ROSSINI
Overture to "William Tell" 321

RUBINSTEIN
Suite, "Bal Costume" 325
Overture to "Antony and Cleopatra" 325
Ballet Music from "Feramors" 326
Overture to "Dimitri Donskoi" 327

SAINT-SAËNS
Orchestral Suite 331
Suite, "Algérienne" 332

SCHUBERT
Overture to "Zauberharpe" ("Rosamunde") . . 335
Overture to "Alfonso and Estrella" 336

SCHUMANN (GEORGE)
Overture, "Liebesfrühling" 341
"Serenade" 341

SCHUMANN (ROBERT)
Overture to "Genoveva" 345
Overture to "Bride of Messina" 346
Overture to "Manfred" 347

SIBELIUS
Symphonic Poem, "Lemminkäinen" 351
Suite, "King Christian Second" 352

SINIGAGLIA
Two Piedmontese Dances 355
Overture, "Le Baruffe Chiozotte" 355

PAGE

SMETANA
- SYMPHONIC POEM, "MÁ VLAST" 359
- "VYŠEHRAD" 359
- "VLTÁVA" 360
- "ŠÁRKA" 360
- OVERTURE TO "THE SOLD BRIDE" 361

SPOHR
- OVERTURE TO "JESSONDA" 365

SPONTINI
- OVERTURE TO "OLYMPIA" 369

STRAUSS (RICHARD)
- SYMPHONIC FANTASIA, "FROM ITALY" 373

SULLIVAN
- OVERTURE, "IN MEMORIAM" 377
- OVERTURE, "DI BALLO" 378

TCHAIKOVSKY
- SYMPHONIC FANTASIA, "THE TEMPEST" 381
- ORCHESTRAL FANTASIA, "FRANCESCA DA RIMINI" . . 382
- SUITE NO. 1 383
- SUITE NO. 3 385
- "ITALIAN" CAPRICCIO 386
- SERENADE 386
- OVERTURE, "1812" 387
- SUITE, "MOZARTIANA" 388
- FANTASIA, "HAMLET" 389
- SUITE, "CAISSE NOISETTE" 389
- OVERTURE FANTASIA, "ROMEO AND JULIET" 390

THOMAS
- OVERTURE TO "MIGNON" 395

WAGNER
- OVERTURE TO "RIENZI" 399
- OVERTURE TO "THE FLYING DUTCHMAN" 400
- OVERTURE TO "TANNHÄUSER" 401
- PRELUDE TO "LOHENGRIN" 403
- VORSPIEL TO "TRISTAN UND ISOLDE" 404
- VORSPIEL TO "DIE MEISTERSINGER" 405

PAGE

THE NIBELUNG TRILOGY PRELUDES 406
"DAS RHEINGOLD" 407
"DIE WALKÜRE" 408
"SIEGFRIED" 408
"DIE GÖTTERDÄMMERUNG" 408
VORSPIEL TO "PARSIFAL" 408
"EINE FAUST" OVERTURE 409
"SIEGFRIED IDYL" 411
"WALDWEBEN" 411
"TRAÜME" 411

WEBER
OVERTURE TO "EURYANTHE" 415
OVERTURE TO "OBERON" 415
OVERTURE TO "DER FREISCHÜTZ" 416
OVERTURE TO "PRECIOSA" 418
OVERTURE TO "ABU HASSAN" 418
JUBILEE OVERTURE 419
"INVITATION TO THE DANCE" 419

WEINER
SERENADE 423

WOLF
SYMPHONIC POEM, "PENTHESILEA" 427

ZOLLNER
ORCHESTRAL FANTASIA, "MIDNIGHT AT SEDAN" . . 431

GLOSSARY 433

INDEX 437

ILLUSTRATIONS

	Page
Felix Mendelssohn G. Meyerbeer Wolfgang A. Mozart	*Frontispiece*
Eugen d'Albert	8
Daniel Auber	8
Sebastian Bach	8
M. A. Balakirev	34
Michael Balfe	34
Ludwig van Beethoven	34
William S. Bennett	60
Hector Berlioz	60
Georges Bizet	60
Johannes Brahms	88
Alfred Bruneau	88
George W. Chadwick	88
Gustave Charpentier	116
Frederick S. Converse	116
Peter Cornelius	116
Clément P. L. Delibes	144
Antonin Dvořák	144
Sir Edward Elgar	144
Friedrich Flotow	164
Arthur Foote	164
César Franck	164
Niels Wilhelm Gade	184
A. C. Glazounov	184

PAGE

RITTER VON GLUCK 184
CARL GOLDMARK 206
EDUARD H. GRIEG 206
ASGAR HAMERIK 206
ENGELBERT HUMPERDINCK 228
VINCENT D'INDY 228
FRANZ LACHNER 228
EDOUARD V. A. LALO 254
EDUARD LASSEN 254
EDWARD A. MACDOWELL 254
SIR A. C. MACKENZIE 278
H. A. MARSCHNER 278
JULES MASSENET 278
CARL O. E. NICOLAI 314
N. A. RIMSKY-KORSAKOV 314
G. A. ROSSINI 314
ANTON G. RUBINSTEIN 336
C. C. SAINT-SAËNS 336
FRANZ SCHUBERT 336
ROBERT SCHUMANN 348
JEAN SIBELIUS 348
FRIEDRICH SMETANA 348
LOUIS SPOHR 360
G. L. P. SPONTINI 360
RICHARD STRAUSS 360
SIR ARTHUR SULLIVAN 388
P. J. TCHAIKOVSKY 388
AMBROISE THOMAS 388
RICHARD WAGNER 416
CARL VON WEBER 416
HUGO WOLF 416

ALBERT, D' (EUGEN F. C.)

1864–

STANDARD CONCERT REPERTORY

ALBERT, D' (EUGEN F. C.)

1864–

OVERTURE TO "THE IMPROVISATOR"

EUGEN D'ALBERT is much better known in the musical world as a pianist than as a composer. Nine operas have been written by him which have not yet made extraordinary success, although they display great musical ability. Of these nine operas, "The Improvisator" is the sixth and best known. It is founded upon Victor Hugo's "Angelo, the Tyrant of Padua." The scene of the opera is laid in Padua during the carnival period in the sixteenth century, and the overture naturally partakes of that spirit. It begins with a brief introduction, followed by a tarantella for the 'cellos, signifying the arrival of the King of the Carnival. This tarantella theme is worked up to a genuine Italian climax. After some elaborate subsidiary effects, the second theme enters in the 'cellos, and is shortly set off against a theme in the strings and wood winds, gradually extending to full orchestra. The development of this material is followed by a recapitulation of the themes in a different setting, working up to a second vigorous climax and leading through the coda to the conclusion.

PRELUDE TO "THE RUBY"

"Der Rubin" ("The Ruby"), an opera based upon a fanciful Oriental story by Hebbl, was d'Albert's first

dramatic work and was brought out in 1893. The story is one which admits of rich musical color. The daughter of a Caliph has been imprisoned in a ruby because she has refused to give three drops of her blood to a magician. Asaf steals the ruby and discovers the way to free her, but he is arrested when it becomes known that he has stolen the gem. By throwing it away he fulfils the conditions of her release, is rewarded with her hand, and presumably is happy ever after. The introduction to the prelude, langsam, opens with a passage for the muted horns and trumpets, which is followed by a passage for the wind instruments. This in turn is succeeded by a charming melodic passage for the flute, clarinet, and 'cellos with harp accompaniment. After the development of this material a brilliant and vivacious movement ensues, constructed of a theme in dance rhythm, and another of a more distinctly melodious character, which are most skilfully elaborated. A short coda brings the prelude to its close.

AUBER (Daniel F. E.)

1784 – 1871

AUBER (Daniel F. E.)

1784–1871

Overture to "Masaniello"

THE opera of "Masaniello," or "La Muette de Portici," was first produced in Paris in 1828. Its story may be briefly told. It opens with the festivities attending the marriage of Alphonso with the Princess Elvira at Naples. They are interrupted by the sudden appearance of Fenella, a dumb girl, who implores Elvira to save her from being returned to the prison from which she has just escaped, and from the persecutions of an unknown cavalier, who caused her arrest. Eventually she recognizes Alphonso as the cavalier and exposes him. In the second act Masaniello, a fisherman, makes his appearance. Moved by the wrongs of his sister, Fenella, and the sufferings of the people, he incites them to revolution. In the third act an attempt is made to rearrest Fenella, but the fisherman rescues her. In the fourth act Masaniello pursues his revolutionary designs and is at last declared king by the people. In the last act he is sunk in despondency. As the troops are about to make their attack Fenella rouses him from his apathy and urges him to action. He plunges into the battle and is killed. When Fenella learns of his death, she joins the hands of Alphonso and Elvira in marriage and then throws herself into the crater of Vesuvius.

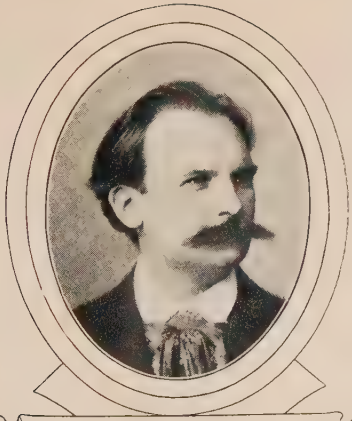
The opera is vigorous, impressive, and very dramatic in its movement. Even Wagner conceded this and pointed out its bold effects. The overture partakes of the

character of the opera. It is brilliant and inspiriting throughout. The allegro introduction, in march time, moves imposingly. With the exception of an andante episode in the opening, the overture is developed from themes in the opera, and its conventional construction, therefore, hardly calls for detailed analysis.

Overture to "Fra Diavolo"

"Fra Diavolo," one of the most popular of the light operas, was first produced in Paris in 1830. The story is concerned with the romantic and furtive adventures of the bandit, Fra Diavolo. He meets Lord Allcash, an English tourist, and his susceptible spouse at an inn kept by Muller, whose daughter Zerlina is loved by Lorenzo, a young soldier in pursuit of the bandit when the opera opens. While Fra Diavolo and his fellow bandits are concealed in a closet in Zerlina's chamber, she is aroused by them and gives the alarm, but they make good their escape. At last Fra Diavolo meets his fate at the hands of Lorenzo's carbineers in the mountains, Lady Allcash recovers from her infatuation for brigands, and Lorenzo and Zerlina are united.

The overture, which reflects the gay and sprightly character of the opera, opens with a drum solo, pianissimo, followed by a march theme for violins, violas, and 'cellos, illustrating the martial nature of the situation. The march, gradually extending to the other instruments, produces the effect of an advancing troop of soldiers, the march past being given fortissimo by the whole orchestra, and at last gradually dying away in the distance. A short passage for horns and bassoons introduces the principal movement, allegro, evidently devoted to the action of Lorenzo and the soldiers. The next theme is taken from the finale of the first act and signifies the merry-making at the inn, and



EUGEN D'ALBERT

DANIEL AUBER

SEBASTIAN BACH

is followed by another theme taken from the same finale. This thematic material is worked up simply but effectively and brings the overture to an attractive close.

Overture to "The Black Domino"

"Le Domino Noir" ("The Black Domino"), one of the most charming and graceful of Auber's operas, was first produced in Paris in 1837. The story relates to the adventures of Angela, who is about to take convent vows and is ambitious to become Lady Abbess, and Massarena, who meets her at a masked ball and falls in love with her. Subsequently Massarena recognizes her at the convent as she is about to become Abbess. He at once seeks Ursula, one of the nuns to whom he has been engaged, and explains the new situation. In the denouement the Queen releases Angela from her vows. Ursula is obliging enough to give him up and become Abbess, leaving Angela to become Massarena's wife.

The overture is not constructed in the conventional form, but is made up of themes from the opera, most of them in dance time. A stirring introduction is followed by a delightful phrase for the wood winds with string accompaniment. The opening theme returns four times, each time followed by dainty passages for various instruments. The second theme, a bolero, is announced by the clarinets and bassoons. After its repetition and development a bright, tripping melody is several times repeated, sometimes by full orchestra, sometimes by changing groups of instruments, leading to an entirely fresh theme, which brilliantly closes the overture.

BACH (Johann Sebastian)

1685 – 1750

BACH (Johann Sebastian)

1685 – 1750

Suite No. 2

NEAR the close of the year 1717 Leopold of Anhalt-Cöthen, a musical connoisseur of prominence, invited Bach to become conductor of his orchestra. He promptly accepted the position and also became organist of the Court Chapel. He held these posts six years and then became Choir Master of the Thomas School and Musical Director at the two principal churches in Leipsic, where he remained until his death, twenty-seven years later. During his stay at Anhalt-Cöthen he composed six sonatas for piano and violin, nine trios for piano, flute, and violin, four concertos for piano, six sonatas for two pianos, six concertos for other instruments, six preludes, fifteen "inventions," the fantasia and fugue in C minor, the first part of "The Well-Tempered Clavichord," a book of instruction for organ beginners, and several suites.

The suite form was brought to its highest development by Bach. Spitta, in his monumental biography of the master, says: "It was in dance music that the song tunes from which the suites take their rise were first transferred to the imitating instruments and then were independently enlarged and extended, the song form being retained." The Suite No. 2, in B minor, is one of the most characteristic and popular of the set. Its various members are an overture, rondo, sarabande, bourrée, polonaise, minuet, and a little closing movement in free style, called "Tändelei." The overture consists of an introductory

adagio, followed by a four-part fugue, at the close of which the movement ends with another adagio similar to the first.

The other sections are dance forms. The second is a rondo, a familiar movement, in which the main theme is several times repeated, sometimes in strict style and again with elaborate embellishment.* The third is a sarabande, originally a Spanish dance for a single performer, accompanied by the castanets, and slow and stately in character. It was a favorite movement with many of the old composers. The fourth is a bourrée, another old-time dance, very lively in style. In this section one bourrée follows the other, as was the usual custom. The dance is supposed to have originated in Auvergne, France, and often formed one of the movements of the sonata in its early form. The fifth is a polonaise, a familiar dance form still much employed by composers and often designated as the polacca. Bach's polonaise is a very stately movement in 3–4 time. A peculiarly noticeable passage is the trio, in which the basses have the melody, accompanied by an elaborate flute obligato. The sixth, the minuet, is a graceful dance form, like all minuets. It is constructed in two parts, both repeated, and is dominated by a refined and dainty theme. The minuet form is peculiarly interesting, from the fact that after its introduction by Lully, the French composer, it was frequently employed in sonatas, overtures, and other concert pieces. It was also a movement in the symphony form until the time of Beethoven, who substituted the scherzo in its place. The old suites usually close with a gigue, but in this suite

* The general order of movement in the original rondo form is as follows: Entrance of first subject; episode; second subject followed by modulation into the original key, bringing back first subject; second subject, modulated, introducing second part; first subject repeated; episode preparing the way for second subject; final episode and coda, generally in the original key.

Bach ends it with a very light, playful piece in 2–4 time, denominated "Badinerie" or "Tändelei," signifying sportiveness. With this merry badinage the beautiful suite comes to its close.

Suite No. 3

The movements of Bach's Third Suite, in D, are the overture, air, two gavottes, bourrée, and gigue. The overture begins with a grave, which leads to the vivace, a free fugue, after the development of which the grave recurs, but with different treatment. The vivace as a whole and the second grave complete the overture. The air, second movement, is the most familiar and beautiful feature of the suite and is often played by solo violin with piano accompaniment, as "Air for the G String." It is a continuous flow of sweet melody, its two strains being several times repeated. Here is no effort or stress, no problem music, no use for dissonance. All is sweet, restful, and so simple withal that the most unskilled ear can comprehend and enjoy it. The two gavottes, which correspond to the minuet and trio of the old symphonies, and constitute the third movement of the suite, are very characteristic. The second, which is given out in unison by the whole orchestra, is followed by a repetition of the first and is entirely independent of it. The fourth movement, bourrée, is gay and sprightly in character. George Sand is authority for the statement that this dance originated with the woodcutters in the south of France and was thence transferred to the aristocratic salons of Paris. The gigue, which concludes the suite, as its name indicates, is a still livelier and more rollicking dance than any of the others and leaves the listener in a genial mood.

Suite No. 4.

The movements of Bach's Fourth Suite, in D, are overture, bourrées 1 and 2, gavotte, minuets 1 and 2, and réjouissance. The overture is in the usual form. The first bourrée is constructed in two parts, both repeated, with this distinction, that in the first part the wood winds have the theme with string accompaniment, and in the second the strings have the theme with wood wind accompaniment. The second bourrée contains solos for oboe and bassoon with string accompaniment. The gavotte and minuets closely resemble these forms in the other suites. The last movement, like that of Suite No. 2, is in triple time, very bold in style and sprightly as a dance movement. Its name, "réjouissance" (merriment), like "badinerie," which is affixed to the last movement of the Second Suite, does not refer to the form but to the nature of the music. The most remarkable feature of these three suites is that they are bright, cheerful, and even gay in character, and that they were written by Bach at a time of great anxiety and trouble.

BALAKIREV (Mily Alexeivich)

1836–

BALAKIREV (Mily Alexeivich)

1836 –

Symphonic Poem "Thamar"

THE composer Balakirev belongs to the New Russian School of which César Cui and Rimsky-Korsakov were the founders and ardent champions, but his music is not so well known in the Western world as that of some of his associates. "Thamar" is his work which has made the deepest impression and the only one which up to this time can be called standard in the concert room. Its story is taken from a poem by the Caucasian poet Lermontoff and is one of the favorite Russian myths. Briefly, Queen Thamar, a beautiful creature but a demon of cruelty, dwells in a tower overlooking the river Terek. It is her habit to invite passing travellers to her banquets, and the next day their bodies may be found in the Terek. Among them is her lover. The programme appended to the score adds:

"Gloomy silence takes the place of revelry in the tower at dawn, and a pale shade appears at one of its windows waving a last farewell to the dead lover. That farewell breathes such tender ecstasy, the voice which utters it is so sweet, that its every accent, filled with promise, seems to tell of near, unspeakable happiness."

Such is the meagre and somewhat paradoxical story which Balakirev has illustrated.

The music begins with passages describing the roar of the river in the distance, followed by phrases indicating

the warning voices of spirits amid which is now and then heard the call of a sweet, far-away voice. New themes in folk-song style are introduced to represent the responses to the Queen's call. These themes are repeated and intensified, at last reaching a fortissimo climax in which the full orchestra joins. The roll of drums announces the approach of a warrior who is attracted by the weird melodious strain of Thamar's song. Passages follow describing the revelry at the banquet and the ominous silence as it dies away. The roar of the river is heard again, and through it the Queen's farewell, followed by a theme which tells of approaching happiness when the warrior and his love shall meet again. Though "Thamar" is purely programme music, it is strictly constructed, but notwithstanding this conventionality of form it is infused with the lavish color and Oriental spirit which characterize nearly all the works of this school.

BALFE (Michael William)

1808 – 1870

BALFE (Michael William)

1808 – 1870

Overture to "The Bohemian Girl"

THE pretty story of Arline, the Bohemian girl, who was stolen by gypsies in her youth, her adventures in their camp, her love for Thaddeus, the jealousy of the Gypsy Queen, her appearance at the fair, recognition by Count Arnheim, her father, and final union with Thaddeus, whose noble birth is established, is too well known to be stated in further detail. The opera was first performed in 1839 and has been given since that time in Italian, French, and English the operatic world over. It still retains its popularity by reason of its freshness, melodic charm, and bright choruses, as well as by its clever instrumentation.

The overture is almost entirely founded upon themes in the opera. After a brief introduction, Arline's popular song, "I dreamt that I dwelt in Marble Halls," is announced. The principal movement, allegro giusto, opens with an animated subject followed by an auxiliary theme, after which the second principal subject enters, the theme of the chorus, "In the Gypsy's Life you may read." A subject for violins follows, which is subsequently heard in the first-act dialogue between Thaddeus and Devilshoof, the gypsy leader. The coda is simply a repetition of the second subject. Out of these slight materials this bright little overture is constructed.

BEETHOVEN (Ludwig van)

1770 – 1827

BEETHOVEN (Ludwig van)

1770–1827

The "Fidelio" Overtures

"FIDELIO" is the only operatic work in the long catalogue of Beethoven's compositions. About the close of the year 1814 he received a commission to write an opera for the Theatre An der Wien in Vienna, but for some unknown reason this commission was never executed. A fragment of music containing substantially the duet of Leonora and Florestan in "Fidelio" ("O namenlose Freude") was found among his manuscripts after his death and is supposed to have been a part of the commissioned opera, but this is not absolutely certain. "Fidelio" was written in the above year, the libretto having been translated for him from the French of J. M. Bouilly by Joseph Sonnleithner. The same book furnished the text for two other operas, "Léonore, ou l'Amour Conjugal," by Gaveaux, and "Léonore ossia l'Amour Conjugal," by Paër. The title of Beethoven's setting is "Fidelio, oder die eheliche Liebe." The history of its early performances is of interest, as it throws an important light upon its four overtures.

"Fidelio" was first produced under the title of "Leonora" at the Theatre An der Wien, November 20, 1805, in three acts, with the overture now known as "Leonora No. 2." After two or three performances it was considered too long, and Beethoven reluctantly shortened the music, condensed the libretto into two acts, and wrote a new overture, the "Leonora No. 3." It was given in this

form a few times and again withdrawn. In 1806, anticipating a performance of the opera under the name of "Fidelio," he wrote a third overture, usually called "Leonora No. 1." The performance did not take place, however. The overture was found after the composer's death in manuscript and was published as "Overture in C, op. 138." In 1814 the opera was again revised and given in its present form as "Fidelio." Upon that occasion his overture to "The Ruins of Athens" was played, but subsequently he wrote an entirely new overture for it, now known as the "Fidelio." The four overtures were first performed in their regular order under Mendelssohn's direction at a Gewandhaus concert in Leipsic, January 11, 1840. They have also been given in that order upon Beethoven anniversaries by the Theodore Thomas Orchestra in Chicago. The chronological sequence of the overtures is as follows:

Leonora No. 2, in C, op. 72 — 1805.
Leonora No. 3, in C, op. 72 — 1806.
Leonora No. 1, in C, op. 138 — 1807.
Fidelio in E, op. 72 — 1814.

To avoid confusion the overtures will be considered in the above order.

Leonora Overture No. 2. Op. 72

The story of "Fidelio," in brief, is as follows: The scene is laid in a Spanish prison of which Don Pizarro is governor and Rocco jailer. Florestan, a nobleman, has been secretly imprisoned there by Don Pizarro because he had thwarted some of his evil designs, and is slowly starving to death. Leonora, his wife, gains admission by securing employment from the jailer, disguised as the young man Fidelio. Don Pizarro receives letters informing him that Don Fernando is coming next day to inspect the prison,

and he determines Florestan shall die before he is found there. Fidelio discovers the scheme, and when Don Pizarro attempts to carry it out she interposes and holds him at bay until the trumpets are heard announcing the arrival of Don Fernando. In the denouement Don Pizarro is revealed in his true light and led away to punishment. Floristan is released and restored to Leonora.

The overture played at the first performance of "Fidelio," November 20, 1805, was the "Leonora No. 2," as already stated. Its principal numbers are an adagio introduction, to which Florestan's aria ("In the Spring Days of Youth") from the second act appears; an allegro containing the principal themes of the "Leonora No. 3," with the two trumpet calls; an adagio episode reproducing the Florestan aria, which eventually gives way to a new theme developed by the violins and leading up to a stirring, vigorous coda and finale. It is stated by some authorities that the overture was withdrawn because the wind instrument parts were found to be too difficult. Others, however, are of opinion that after the first performance of the opera Beethoven was dissatisfied because the overture did not clearly express his ideas. However this may be, it is certain that he recast it, condensed the leading subjects, added fresh themes, and made a new overture, known as "Leonora No. 3."

Leonora Overture No. 3. Op. 72

The title-page of this majestic overture, which is a model for all dramatic preludes, bears the inscription, "Ouverture à grand orchestre de l'opera 'Leonore,' par L. Van Beethoven." It will be observed that the original title of the opera is retained, as in the case of the "Leonora No. 2." The later title, "Fidelio," was given to the opera by the theatre manager to avoid confusing it with

the operas by Gaveaux and Paër, already mentioned. It is only the Overture No. 4 which bears the name "Fidelio." Prior to its reproduction Beethoven revised the opera and supplied this new overture, which is a highly finished elaboration of the No. 2. He lavished upon it the wealth of his genius and by it established the legitimate relations of the overture to the work it preludes. It is a masterpiece of dramatic unity, strength, and passion, as well as of unique and imposing musical construction. The overture opens with an adagio in C major, fortissimo by full orchestra, followed by a scale passage which some critics conjecture describes the descent into the gloomy depths of Florestan's dungeon. Immediately following this passage the clarinet and bassoon sing Florestan's dungeon aria, "In the Springtime of Youth," with string accompaniment. Immediately mysterious preludings are heard in the strings, accompanied by lighter work for the flutes and first violins and bits from the Florestan theme given out by the basses. A short climax is followed by an outburst of the full orchestra, leading to the allegro. It opens pianissimo, with the first theme announced by the first violins and 'cellos in octaves. Its development leads to a fortissimo in which the theme is elaborated at considerable length. The second theme is introduced by the horns, thence passing to the first violins and flute. The working up is shorter than that in the overture No. 2, and as it draws to a close a climax is reached, after which ensues a dramatic episode of great power, in which the trumpet calls each time announce the approaching deliverance, followed by a fervid and impressive song of thanksgiving. The third section of the overture opens piano, with a flute solo. A crescendo follows, after which the theme is repeated fortissimo and developed most elaborately. The second theme now reappears, followed by development of a figure from the first theme, leading to

the coda, and closing the overture, presto, with an overwhelming outburst of gladness and triumph.

Leonora Overture No. 1. Op. 138

The Leonora Overture No. 1, is a posthumous work. As it is almost entirely unknown in the modern concert-room its analysis becomes unnecessary. It was composed in 1807, which establishes it as the third of the group. In the above year it was decided to open the theatre at Prague with a performance of "Fidelio," and Beethoven was requested to write a lighter overture for it than either Nos. 2 or 3. After finishing it he had doubts of its effectiveness, and accordingly tested it with a small orchestra at the house of his friend, Prince Lichnowsky. It was agreed by all present that it was much too light for the opera, and in consequence it was laid aside and was not played in public during the composer's lifetime, its first performance having taken place in Vienna in 1828, and Beethoven died in 1827. The composer gave it the title of "Characteristic Overture in C," and in the first published edition of it (1835) it was called "Overture in C, composed for the opera 'Leonora.'" In its general construction it resembles the Fidelio Overture in E, op. 72.

Fidelio Overture. Op. 72

The libretto of "Fidelio," as already stated, was revised and the score remodelled in 1814. It was Beethoven's original intention to revise the Overture No. 1 for it, but he ultimately changed his purpose and wrote the overture known as the "Fidelio." It was played for the first time at the Kärnthnerthor Theatre, Vienna, May 23, 1814. It is interesting to note that Beethoven about this time was somewhat discouraged and greatly disturbed, not only by these

changes of overtures, but by the numerous alterations he had found it necessary to make in the structure of the score itself. In one letter he says he is "rebuilding the desolate ruins of an ancient fortress," and in another, "the affair of the opera is the most troublesome in the world, and there is scarcely one part of it which satisfies me now and that I have not been obliged to amend by something more satisfactory." Why he should not have been satisfied with two of the most impressive preludes ever composed will always be a mystery. Perhaps he was discouraged by the conviction that he had written in advance of his time.

The Fidelio Overture in E stands alone, though attended by three companions. It has but slight relations with the opera as a whole and derives its significance and its inspiration chiefly from the joy and sunshine of the scene in the last act which leads to the release of Florestan and his restoration to Leonora, — a scene in which the sentimental motive is the same as that dominating the vocal close of his Ninth Symphony. The overture opens with a short unison allegro in the string and wind instruments, followed by an adagio for the horns and clarinet. The opening measures are then repeated and the adagio reappears, the horn theme being taken by the wind instruments. After development the theme returns in the wood winds, and again appears for the horn, leading to the main allegro of the overture. The wind instruments sound a crescendo chord and the first theme is outlined by the second horn, answered by clarinet, and then developed by full orchestra. The strings give out the second theme, which is briefly treated. In the closing section of the overture the first theme is heard in the horns, accompanied by violin passages. At the conclusion of the allegro development the adagio episode returns, leading to the presto coda, in which a familiar phrase from the first theme is worked up to a climax of exultation closing an overture

which has been called "an example of perfect beauty." Of the four overtures, however, the No. 3 will always remain an example of supreme beauty and symmetry as well as of dramatic power.

Overture to "Prometheus." Op. 43

The Prometheus Overture was written for the ballet of the same name, produced for the first time at the Imperial Hof Theatre, Vienna, in 1801, by one Salvatore Vigano, a famous dancer, and announced as "'Die Geschöpfe des Prometheus' ('The Creations of Prometheus'), an heroic-allegorical ballet in two acts." The music was played for the first time in concert in 1841 at the Concert Spirituel, in Vienna. The story of the ballet, as told in the original programme, is as follows:

"Subject: This allegorical ballet is founded on the fable of Prometheus.

"The philosophers of Greece, to whom he was known, explain the fable as an attempt to portray him as a person of elevated mind, who found the men of his time in a state of ignorance, and refined them by arts and sciences, and instructed them in morals.

"Proceeding from this basis, in the present ballet two statues, which become animated, are represented, and, by the power of harmony, are rendered susceptible of all the passions of human life.

"Prometheus conducts them up to Parnassus, in order that they may receive instruction from Apollo, the god of the Fine Arts. Apollo orders Amphion, Arion, and Orpheus to teach them music, Melpomene and Thalia to teach them tragedy and comedy, Terpsichore and Pan to teach them the most recently invented pastoral dances, and Bacchus to teach them the heroic dance, of which he was the originator."

The overture opens with a brief but impressive adagio, followed by a melody for oboe. A slow movement leads to an allegro, opening with a quick passage in the first

violins, accompanied by the other strings. After a vigorous repeat the second subject appears in the wind instruments. The theme is briefly treated and followed by some vigorous passages. The violin theme repeats and leads to an impressive subject in the basses. The themes are then repeated in order and a stirring coda closes the overture.

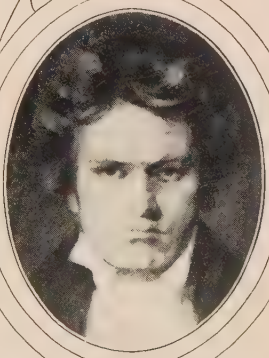
Overture to "Coriolanus." Op. 62

The overture to "Coriolanus" was written in 1807 and was first publicly performed in Vienna in December of the same year. It was not composed as a prelude to Shakespeare's tragedy of "Coriolanus," but to a drama by the German poet, Heinrich Josef von Collin, to whom the overture is dedicated. The story, only one passage of which is illustrated in the overture, follows history, the main incidents being the alliance which the defiant Roman patrician, Coriolanus, made against the city after his banishment, the pleading of his mother, wife, and children that he should return to his allegiance, his abandonment of the allies, and his tragic death.

The overture is written in a single movement and without an introduction. It opens with a unison in the strings, followed by a sharply sounded chord by full orchestra. After a double repetition and two more chords, the principal theme is announced, indicative of the heroic character of Coriolanus and the spirit of unrest which has possessed him. It is given out by the violins and violas and after a somewhat brief development is followed by a beautiful second theme which typifies the gentler and tenderer attributes. Later on a third theme enters, a fugue in the violins worked up with an arpeggio by the violas and 'cellos, the development of which closes the first section of the movement. The second consists of a repetition of the same materials with some variations. The

M. A. BALAKIREV

MICHAEL BALFE



LUDWIG
VAN BEETHOVEN

development leads to an intensely passionate and dramatic coda, descriptive of the death of Coriolanus. There have been few, if any, more effective finales than the tragic ending of this overture, with its fragmentary allusion to the opening theme, its gradual ebbing away, and, at the last, those three soft notes which clearly are the last pulsations of the dying hero.

In an interesting parallel between Shakespeare and Beethoven, Richard Wagner has chosen this overture as an illustration. He points out that the political picture, so rich in its surroundings, is not one which lends itself readily to treatment musically, because it is only certain dispositions, feelings, passions, and their antitheses, not political circumstances, which the musician can undertake to express. Beethoven, therefore, took but a single scene in which to concentrate, as it were, in a focus, the true and purely human feeling pervading the whole of this widely extended material. This is the scene between Coriolanus, his mother, and his wife on the battlefield before the gates of his native city. Wagner observes that the whole of the music might aptly serve as a musical accompaniment to a pantomimic representation, just as in ordinary pantomime the musical accompaniment takes the place of spoken dialogue, the substance of which we are left to imagine for ourselves. The opening phrases of the overture bring before us at once the figure of the man, his prodigious power, indomitable self-confidence, eager defiance, and restless heart. Soon the womanly element is manifested in the grace, tenderness, and gentle dignity of the new theme. These are contrasted and dramatically opposed throughout, and one might be tempted to follow the music step by step till the conclusion is reached in which the hero, meeting his death blow at his own hands, falls to the ground. At the feet of the wife who had implored of him peace in death, he draws his latest breath.

Overture to "Egmont." Op. 84

The overture and incidental music to Goethe's "Egmont" were written by Beethoven in the years 1809–1810. It was his second work for the stage, composed at the time he was busy with his "Leonora" overtures, and was first performed May 24, 1810. The drama itself was written in 1786. In one of his letters Beethoven states that he wrote the music both because of his regard for the play and the author, with whom he had become well acquainted through the efforts of their mutual friend, the sprightly Bettina von Arnim. The story of Egmont and of the dark forebodings and tragic occurrences which accompanied and followed the dreaded entrance of the Duke of Alva into the Netherlands in the cruel days of Philip the Second can never lose its interest. The plot of the drama follows the historical narrative of the life of the Count of Egmont, the Flemish nobleman, who, although a Catholic, opposed the government which Philip sought to establish in the Netherlands, and became one of the associates of William of Orange in his struggle for Netherlandish liberty. By a treacherous conspiracy on the part of the infamous Duke of Alva, he was captured and executed, September 9, 1567.

There are nine musical numbers incidental to the drama, viz.: 1, Overture in F minor; 2, Song for Clärchen ("Die Trommel geruhrt"; 3, Entr'acte in A; 4, second interlude in E flat; 5, Song for Clärchen ("Freudvoll und leidvoll"); 6, third interlude and march in C; 7, fourth interlude in C minor; 8, incidental symphony in D minor, accompanying the death of Clärchen; 9, melodramatic music accompanying death of Egmont, and battle-piece for orchestra. The overture opens with a short andante introduction, followed by a theme in sarabande tempo,

given out in full harmony by the strings. Wood winds and strings reply in a subdued strain, leading to a fortissimo for full orchestra, followed by an impressive repetition of portions of the sarabande. The wood wind passages return again, followed by a new passage, pianissimo for the first violins, accompanied by a tremolo of the other strings and a repetition of the sarabande in the basses. The allegro, or main section of the overture, opens with a crescendo, at the close of which the strings give out the first theme. Then follows passage work, leading to the second theme, bearing close relation to the sarabande, which is given out fortissimo by the strings. The development leads to a tremendous climax. The coda is composed of entirely new material. The close is a jubilant, mighty fanfare for full orchestra. The general tone of the overture is gloomy and sombre, but at the same time lofty and dignified, like the spirit of the people, whose determination to resist the cruelty and tyranny of a foreign oppressor is pictured. One eminent authority is of opinion that the grand unison of the opening, followed by phrases for the wind instruments, entering imitatively in succession, suggests the resolve of the champion of freedom to relieve his country from the yoke of the oppressor, and that the new phrases following suggest the desire for action. The significant contrasts between the string and wind instrument passages indicate both the sterner and gentler phases of the hero's character. The reappearance of the first theme, interrupted by the violins in a slow, sad manner, portends the doom of Egmont, and when he is led to the scaffold, his assurance of the final triumph of the right is shown by the exultation of the finale. John S. Dwight, the eminent American critic, after hearing the overture in 1845, wrote :

"What a perfect overture! how truly Egmont, and how thoroughly Beethoven's! An overture in the strict sense of

the word; for it opens the gloomy page of history which follows in the play; it is a condensation of all that is to follow; it transports you to the place and time when such things could be facts; it colors your bright, every-day consciousness down to the sombre background which befits the stern apparitions that are to play before it; it sends the tremulous heart-beat, the vague involuntary apprehension through all your nerves, till you are prepared for scenes in which the very air quaked with fear."

Overture to "The Ruins of Athens." Op. 113

"The Ruins of Athens" is one of those dramatic compositions in the form of the masque, or allegory, usually written for the celebration of special occasions. It was arranged for the opening of the theatre in Pesth, to accompany a play by Kotzebue. The story is somewhat fantastic, even for allegory. Minerva is supposed to have been imprisoned in a rock dungeon by Jove since the golden days of Grecian art. When finally released, the goddess returns to Athens only to find it in ruins and its people enslaved. As it is no longer the home of wisdom and the arts, she proceeds to Pesth, where she reinstates her temple in the new theatre and presides over an ovation in honor of the Emperor, who is to restore the golden age. As a musical composition it is a work of uneven merit, though some of its numbers, particularly the duet "Faultless, yet hated," the Dervishes' Chant, and the Turkish March, still retain their interest. The prominent numbers are the opening chorus ("Daughter of high-throned Jove"); the duet ("Faultless, yet hated"), which is a lament of two Greek slaves over the degraded condition of their country; the chant of the Dervishes, commencing pianissimo and gradually swelling into a very ecstasy of delirium, like the Dervish dance; the well-known Turkish March, so full of Oriental color and

picturesque rhythm; the Triumphal March and Chorus ("Twine ye a Garland"), with its unique processional effect; the smoothly flowing chorus ("Susceptible Hearts"); the aria for bass with chorus ("Deign, Great Apollo"); and the closing chorus ("Hail, Mighty Master").

The overture itself is very light and is not often played in concerts, for apart from the work it has little significance. It begins with a portion of the introduction of the duet, followed by a few measures of the Triumphal Chorus; then follows an allegro of an unpretentious character. The overture is only another illustration of the fact that music for occasions is rarely great music. As Macfarren says in one of his essays: "Such music is made, not created; and, not educed by the divine fire of Heaven, may be truly said to smell of the lamp."

Overture, "Namensfeier." Op. 115

The superscription to this overture shows that it was written for a festival occasion on the Austrian Emperor's nameday, October 4, 1815. It was composed in September, 1814, but for some reason was not performed until December 25, 1815, when it was given, together with the composer's "Mount of Olives" and "Calm Sea and Prosperous Voyage," for the benefit of a charity. It was not performed again until 1818, when, much to Beethoven's dislike, it appeared upon the programme as the "Jagd" or Hunting Overture. It was also given in Paris as overture "*à la chasse*." In 1835 the overture was published as "Grosse Ouverture in C, Op. 115," and dedicated to Prince Radziwill, a well-known musical amateur. It is interesting to note that in one of Beethoven's sketch-books indications are found showing that the leading subject of the allegro is taken from a sketch made in 1811, which is one of his studies for the finale of the

Ninth Symphony. Thayer, from whose authority lies no appeal, says:

"Beethoven appears to have had the intention to give special expression to such feelings when he again took up and carried out certain themes and motives which had been jotted down five years before in this manner: *Freude schoener Goetterfunken Tochter — Ouverture, ausarbeiten* (Joy, thou lovely spark divine, Daughter — Overture, to be elaborated). The poetic idea of the work hereby suffered no radical change; joy at the liberation of Europe simply took the place of the joy in Schiller's poem."

The overture begins with a maestoso theme given out by the horns, at the close of which the subject alluded to above appears in all the strings, and is most elaborately worked up. Two other themes also appear in the overture, but its principal interest lies in the relation of the main theme to the ideas Beethoven expressed so eloquently in the Choral Symphony, which did not appear until ten years later.

Overture to "King Stephen." Op. 117

In 1811 the managers of the New Theatre at Pesth commissioned the poet Kotzebue to prepare a trilogy, based upon Hungarian historical subjects, suitable for the occasion of its opening, and engaged Beethoven to compose the vocal and instrumental music to accompany it. Both poet and composer accepted the task. The full title of Beethoven's score is "King Stephen, Hungary's first Benefactor, a Prologue in one act by Kotzebue, Music by Ludwig van Beethoven, written for the Opening of the New Theatre in Pesth, February 9, 1812." The story illustrated by Beethoven is substantially as follows: Stephen was born at Gran in 977 and brought up in the Romish religion. After ascending the throne in 997

he introduced a form of government similar to those of other European nations. He married the sister of Henry Second, then Emperor, and was recognized by him as King of Hungary. Pope Sylvester Second acknowledged his new dignity and sent him a crown, which was placed upon his head at Gran in 1001. It is this episode in Stephen's history which forms the subject of the prologue. The music includes the overture and nine vocal and instrumental numbers, some of them Hungarian in character. "The Ruins of Athens" was the afterpiece upon this occasion.

The overture commences, andante con moto, with four calls by the trumpets, horns, bassoons, and strings, followed by a march theme announced by the flute, accompanied by the wood winds, horns, and strings, pizzicato. The march is interrupted by four more calls, and then is resumed, leading to the main section of the overture. A theme of a martial character then begins in the wood winds and horns. After its development a second theme is introduced, which is the first phrase of the vocal theme in the finale of the Ninth Symphony, showing how persistently Beethoven was haunted by the ideas which finally were worked out in the Choral Symphony. The march theme then returns, and the two themes of the presto are brilliantly developed. A stirring coda brings the overture to its close.

Overture, "The Consecration of the House." Op. 124

The overture "Consecration of the House" is in reality the second overture to "The Ruins of Athens." The success of that allegory at the opening of the New Theatre in Pesth led to an adaptation of the same play for the opening of the Josephstadt Theatre in Vienna, October 3, 1822. Beethoven revised the music and added a final chorus with

violin solo and ballet, besides substituting the new overture for the original one. It is also known as the "Overture in Handel's Style." Schindler, his biographer, relates that Beethoven informed him that he had jotted down two themes for the overture, the one in his own style, the other to be worked up after the manner of Handel. Eventually he used both themes and made the latter the main feature of the overture.

The overture opens with an introduction, maestoso e sostenuto, set to the rhythm of a stately festal march, as if heard in the distance. As the imaginary procession approaches nearer, the march intensifies in distinctness and volume, closing with trumpet fanfares and kettle-drum beats announcing the arrival. An imitation passage follows, describing the hurrying and excitement of the crowd by runs for the bassoon, extending to the violins. The trumpets and drums resume, leading to an interlude connecting with the body of the overture, or Handelian treatment of a fugato (allegro). The allegro is long and devoted entirely to the working out of the theme, both in single and double counterpoint, the theme appearing in the first violins, flute, and oboe, and a counter theme in the second violins and clarinets, the whole coming to a most brilliant and effective close. At the first performance the overture met with such success that Beethoven was repeatedly called for.

BENNETT (Sir William Sterndale)

1816–1875

BENNETT (Sir William Sterndale)

1816 – 1875

Overture to "Parisina." Op. 3

THE subject of the overture to "Parisina" is contained in the poem of the same name written by Lord Byron in 1816. The poem is grounded upon an event mentioned in Gibbon's "Antiquities of the House of Brunswick." In a prefatory note to it Byron says: "I am aware that in modern times the delicacy or fastidiousness of the reader may deem such subjects unfit for the purposes of poetry. The Greek dramatists and some of the best of our old English writers were of different opinion, as Alfieri and Schiller have been more recently upon the continent." Bennett, however, had no qualms as to the subject, ghastly as it is, for he wrote the overture immediately upon reading the poem. Gibbon, the historian, tells the story as follows:

"Under the reign of Nicholas Third, Ferrara was polluted with a domestic tragedy. By the testimony of an attendant, and his own observations, the Marquis of Este discovered the incestuous loves of his wife, Parisina, and Hugo, his bastard son, a beautiful and valiant youth. They were beheaded in the castle by the sentence of a father and husband who published his shame and survived this execution."

The poem begins:

"It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lover's vows
Seem sweet in every whispered word."

It is evidently this sentiment which is depicted in the 'cello phrase, allegro moderato, which stands as the motto of the overture, and which pervades its sad and tender introduction, followed by a passage for the flute and violins. The main theme is developed in a strenuous passage for full orchestra, evidently referring to the passion of the guilty lovers. The second theme, for the clarinet and bassoon, with string accompaniment, is in sharp contrast with the first, being graceful and elegant in character. The development of this theme leads to a tumultuous and expressive climax, closing the overture and describing the final tragedy.

Overture, "The Naiades." Op. 15

The charming overture, "The Naiades," was begun by Bennett while he was a student at the Royal Academy in 1836, at the age of twenty. In that year he made his first visit to Germany, and it was on the river Rhine, which inspired the overture, that he made his first sketches for it. He finished it in 1837, and it was performed that year in London, and met with enthusiastic success. It has been stated by an eminent English critic that the composer sought, like Beethoven in the Pastoral Symphony, merely to convey impressions. Assuming this to be correct, the imagination of the hearer will easily connect the graceful music with the deities of the Rhine and its beautiful scenery. It is in the vein of Mendelssohn, who was one of Bennett's teachers, and yet it is in no sense a copy of his master's work.

After a brief introduction for the flute, clarinet, and bassoon, a theme suggestive of the movement of the water is given out, pianissimo, by the violins. The graceful undulating rhythm is soon interrupted by indications of an approaching storm. At the very height of a gradual

crescendo the principal theme is announced fortissimo by full orchestra and is worked up to a most energetic climax. The violins give out a new passage, after which the storm gradually subsides, and is followed by "the still, small voice" of a fairy subject uttered by the violins pizzicato and the wood winds. This leads to the second theme — a song for first violins and 'cellos, accompanied by second violins and violas, followed by a still more beautiful passage, forming a close of singular beauty to what may be called the Naiad motive. The theme is now repeated by the flute, clarinet, and 'cellos, which prepares the way for tempest music, at the close of which there is another contrast, as the leading theme reappears. The development of these themes follows and the coda begins. It is the calm after the storm. Reminiscences of the fairy music are heard, intermingled with charming melodic effects, and at last the overture comes to a close with the opening phrases of the principal theme, sung pianissimo by the violins.

Overture, "The Wood Nymphs." Op. 20

The "Wood Nymphs" overture was completed by Bennett in Leipsic in 1838, and was first played at a Gewandhaus concert, in that city, January 24, 1839. In its form, style, and color it resembles "The Naiades" overture. It is equally symmetrical in construction, delicate in treatment, and poetic in sentiment. It would in fact be difficult to find a more graceful and fanciful pair of overtures than these. "The Wood Nymphs" overture is such a continuous flow of melody that it hardly needs more than a brief analysis. The opening andante gives a pastoral effect to the whole work and contains a bit of sunset color which has rarely been equalled. The allegro pictures the approach of the woodland spirits in a long,

graceful, undulating melody. Here again the influence of Mendelssohn is evident, but the music is in no way an imitation. On the other hand it is thoroughly original. Mendelssohn's fairies and Bennett's "Naiades" and "Wood Nymphs" are the creations of two composers informed by the same poetic sentiment.

BENOIT (Pierre L. L.)

1834-1901

BENOIT (Pierre L. L.)

1834–1901

Overture to "Charlotte Corday"

BENOIT, the Belgian composer, produced several operas and large choral works and was a conspicuous figure in the musical world of his time by his efforts to establish a national school of Flemish art. He also wrote many cantatas and oratorios, some of which are massive in proportion and very effective as tone-pictures. Though he was the foremost of the Belgian composers and inspired the musical creations of many of his countrymen, his work is but little known to-day. Adolphe Julien, the French critic, in a searching examination of his music, charges him with a lack of originality, and declares that he produces all his effects by great instrumental and choral masses, and that his regular rhythms and solid harmonies are generally productions of heaviness. These peculiarities, and the fact that so little of his music is of strict concert character, may explain why his work is so seldom contained in the standard repertory of the concert-room. One of his overtures, however, that to "Charlotte Corday," remains and is always a favorite. Van der Ven's drama of "Charlotte Corday," after a novel by Karl Frenzel, furnished him with the opportunity to write incidental music for it. He supplied five entr'actes, one of them a waltz for two orchestras (one playing behind the scenes), and an overture.

The overture has the "Marseillaise" for its principal theme. Indeed the whole overture might be called a Benoit edition of the famous revolutionary hymn. Its

spirit pervades the opening strain in the wind instruments and the recitative which follows it. The various groups of instruments give out separate phrases which are constantly interrupted, and then the composer describes in tones the tumult of the revolutionary scenes in the streets. The overture at last closes with the "Marseillaise" sung by full orchestra, fortissimo. It is ornate, brilliant, decorative work, full of color and massive in construction, — a style in which Benoit was always most effective.

BERLIOZ (Hector)

1803 – 1869

BERLIOZ (HECTOR)

1803 – 1869

OVERTURE TO "WAVERLEY"

THE overture to "Waverley" was composed in 1827–1828 and was first performed at the Paris Conservatory, May 26, 1828. It was Berlioz's first orchestral work, and his fondness for tumultuous power is shown by this first effort, which is scored for sixty-one strings, the usual complement of wood winds, four horns, four bassoons, three trombones, ophicleide, and drum. The overture has no programme based upon Sir Walter Scott's "Waverley." It seems to have been inspired by the last two lines of Edward Waverley's poem of "Mirkwood Mere," in the fifth chapter of the story —

> "While dreams of love and lady's charms
> Give place to honor and to arms,"

which are appended to the score as its motto. The overture is dedicated to Colonel F. Marmion, an uncle of Berlioz and a distinguished officer in Napoleon's army. It bears but little if any relation to the novel itself, nor is it likely that the composer had any idea of making musical description of any of its situations. It is evident that it was only "dreams of love" and "honor and arms" which inspired his first work, and consequently it is divided into two movements.

The overture begins larghetto, with a short phrase given out by the violins and thrice repeated with some modifications. This is followed by a sentimental theme for the 'cello, a sustained and beautiful tribute to woman's

charms, accompanied at first by the strings. After the development of this theme the time changes, and the violins, allegro vivace, begin the second part of the overture in a spirited manner. The flute, clarinet, and bassoon join in, and at last the tutti movement intensifies to a fortissimo, the drums increasing the genuine Berlioz uproar. When the storm subsides, a second subject of a much gentler character is introduced by a flute solo. This is developed and a charming passage for the violins added. The two themes are then combined, and at last the "honor and arms" theme brings the work to a brilliant close in another tremendous tutti.

Overture to "Les Francs Juges." Op. 3

In 1827 Berlioz, at that time struggling with poverty, debts, domestic troubles, and disappointed hopes, wrote an opera, "Les Francs Juges" ("The Vehmic Judges"). The opera was rejected by the Académie Royale de Musique, and the overture alone saw the light. Berlioz himself called it "a hymn of despair," a fitting designation, as it depicts all of rage, as well as of piteous appeal for mercy, and black despair the human heart can contain. The Francs Juges, like the German Vehmgerichte, were the vigilance committees and lynching mobs of the barbarous times when the laws were powerless. Edicts were issued in secret and mercilessly enforced. The penalty was always death. The subject of the overture has been thus described: "An accused person, with his eyes bandaged, is led before the Francs Juges. He stands there in anguish. When the bandage is removed, dismay seizes him. He trembles and considers himself lost. The accusation is made by the judges. He appeals in vain for mercy, at last breaks down exhausted and gives up."

The overture begins adagio sostenuto, with an introduction, mainly for the strings, followed by a brief pianissimo passage, which leads to a majestic theme given out by the brasses. After elaboration a string passage enters for the violins, allegro assai. This is also elaborated, and during the elaboration is heard what may be called the vehmic phrase of three notes, given out by the trombones and ophicleide with awful power. This is followed by the second subject, after which a passionate interlude, which suggests the despair of the accused, leads to the middle section, which opens with a choral for the wind instruments, against a theme for the strings and blasts by the trombones and percussion instruments, full of fury and mystery. After a short interlude the second subject returns with counter themes for the 'cellos and flute. The tumult is renewed, the trombones sounding the ominous phrase already referred to. At last the din dies away and the second subject reappears, this time in fugal form. In the working up of this fugue and the subject-matter the whole orchestra engages in a fortissimo outbreak, which is continued until a short coda brings the overture to a close.

Overture to "King Lear." Op. 4

The overture to "King Lear" was written in 1831, during Berlioz's stay in Nice, and subsequently in Italy, and was performed for the first time at the Paris Conservatory in 1832. In his autobiography Berlioz mentions this overture as follows:

"And so I drink deep draughts of the sunny, balmy air of Nice and hope and joy return to me, and I dream of music and the future. I spend a whole month in Nice, wandering in groves of orange trees, bathing in the sea, sleeping on the heather of the Villefranche hills, and looking down from these

glorious heights on the silent coming and going of the distant ships. I live entirely alone. I write the overture to King Lear. I sing. I believe in a God. These were the three happiest weeks in my life."

The overture is one of the earliest works of the composer, but it shows already his great command of dramatic effects and his mastery of instrumentation, while as programme music it is wonderfully pertinent and effective. Two subjects are clearly apparent and dominate the entire overture, — the one a dignified theme, evidently expressing the sovereignty and dignity of Lear, in the repetitions of which the hypocritical voices of Goneril and Regan are heard, and the other a tender melody, expressive of the love of Cordelia, while in the close the furious orchestral outburst typifies Lear's anger. The overture opens with the Lear theme, given out by violas, 'cellos, and double-basses, and after several repetitions the oboe takes up the beautiful Cordelia theme. This is repeated by the wood winds and again by the horns and trombones. The first theme then returns fortissimo and gradually subsides as the introduction closes. The main section of the overture begins with a passionate theme, allegro disperato ed agitato. The composer's marking of this theme indicates its violent character. After elaboration, it is followed by a plaintive theme given out by the oboe. The alternating of these two themes in various groups of instruments, and the main theme of the introduction announced with great energy, sufficiently describe the furious passion which agitated the King.

Overture, "Le Carnaval Romain." Op. 9

Berlioz's opera of "Benvenuto Cellini" met with an unfortunate reception when first performed in Paris in 1838, as hereinafter stated. When the opera was about to be

produced in London, he wrote a second overture, "The Roman Carnival," to be played before the second act. The principal theme is taken from the saltarello, danced in the Piazza Navorna in Rome, in the closing scene of the first act of the opera. The overture begins with this theme, allegro assai con fuoco, given out by the violins with response at first by the flute, oboe, and clarinet, and then by the horns, bassoon, trumpet, and cornet. After a sudden pause and some light passage work for the strings, wood winds, and horns, the movement changes to an andante sostenuto, the theme taken from an aria of Benvenuto's in the first act, given out by the English horn. The subdued melody is next taken by the violas, passing to the horns and violas. Interwoven with this romantic melody is heard a dance passage for the wood winds and brasses, also for the percussion instruments. Gradually the dance passage dies away, giving place to the andante theme, but anon the time changes to an allegro vivace, and the strings begin the saltarello, completing the main section of the overture. The entire development now runs on this movement with the andante heard at intervals in contrast, and worked up in close harmony. The saltarello dominates the finale at a rushing pace. The overture is brilliant throughout and full of the gay, bustling scenes of the carnival.

Overture to "The Corsair." Op. 21

The overture to "The Corsair" was first sketched out by Berlioz during a stormy Mediterranean voyage, but was not completed and performed until several years later. Indeed he rewrote it twice, in 1844 and in 1855. That he had Byron's poem in mind when he wrote it is evident from this passage in his autobiography:

"I never saw St. Peter's without a thrill. It is so grand, so noble, so beautiful, so majestically calm. During the fierce

summer heat I used to spend whole days there, comfortably established in a confessional with Byron as my companion. I sat drinking in that burning poetry. I followed the Corsair in his desperate adventures. I adored that inexorable yet tender nature — pitiless yet generous — a strange combination of apparently contradictory feelings and love of woman, hatred of his kind."

It is not to be inferred from this reference that Berlioz means to convey the idea that he followed the Corsair in his music, or that he pictures the faithful Medora or "that dark-eyed lady, young Gulmare," or the stern Pasha, or the glowing Ægean scenic descriptions. It is clear that he was moved by the two contrasting phases of the Corsair's character, indicated in the above citation and concisely stated in the closing lines of the poem:

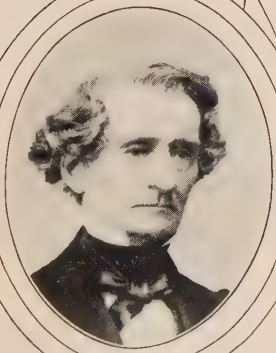
> "He left a corsair's name to other times,
> Linked with one virtue and a thousand crimes."

The overture opens with a tumultuous theme in the strings which the composer may have intended as a description of the approach of the Corsair to the pirates' isle. After several repetitions an adagio occurs which may be descriptive of the tenderer side of his nature. The opening theme recurs, and after development is followed by a new and stately subject, announced by the brasses. The development of this theme brings the overture to a very impressive close. The work is extraordinary at times, but not more so than the poem. It has beautiful episodes like the poem. Berlioz and Byron were not dissimilar in temperament, and the music of the one is a fitting pendant to the poem of the other.

Overture to "Benvenuto Cellini" (without opus number)

Berlioz's opera of "Benvenuto Cellini" was first given at the Académie Royale de Musique, Paris, in 1838. It

WILLIAM S. BENNETT



HECTOR BERLIOZ

GEORGES BIZET

was composed amidst difficulties and embarrassments which would have discouraged almost any one else; but Berlioz was a man of dauntless disposition. The manager regarded him as "a species of fool where music was and could be nothing but a tissue of extravagances." The leader of the orchestra held the opera in contempt, and the players were openly hostile. Some of the latter went so far as to introduce melodies of their own. Under such circumstances the opera of course proved a failure. The overture, however, was well received, and Berlioz humorously says of it: "It had an exaggerated success, while all the rest was hissed with a unanimity and energy worthy of all admiration."

The overture opens with a short, vigorous phrase, allegro deciso, illustrative of Cellini's bold spirit. After the statement of the first theme the movement is interrupted by a larghetto, in which is given out the stately melody of the Cardinal's aria in the last act with a counter theme of a more tender character. After the development of the counter theme by the strings, with accompaniment of flute, oboe, and clarinet, the Cardinal's aria is repeated but with different treatment, the melody being taken by the 'cellos and clarinet, accompanied by muted violins, flute, and oboe alternately. The larghetto ends the introduction. The first theme, the Cellini motive, now reënters, and after development is followed by a second theme, which is developed at some length by full orchestra and leads to a third subject. Fragments of these three subjects are given extended treatment. In the close the Cellini motive returns fortissimo, and the Cardinal's aria is given out by the whole wind section in connection with the second subject by the strings. The Cardinal's theme, however, dominates to the end, and the overture closes with a triumphal outburst.

Overture to "Rob Roy"

The overture to "Rob Roy" was written in 1832 and performed for the first time in Paris in 1833, but after this performance Berlioz was so dissatisfied with its reception that he burned the orchestral parts. In a letter to a friend he says: "I wrote an overture to 'Rob Roy,' but after I heard it I did not think well of it; so I burned it." The burning, however, did not involve the original score, which remained in the possession of the Paris Conservatory without again seeing the light until the copyright expired. It was then heard for the first time in England, Germany, and the United States. Berlioz was an ardent admirer of the English poets, and, as the reader will have observed, chose subjects from Byron, Shakespeare, and Scott for musical illustration. In this case he selected Scott's popular hero, Rob Roy MacGregor, and that Highland chieftain dominates the overture throughout. A short introduction leads to a theme based upon the well-known Scotch song, "Scots wha hae wi' Wallace bled," which after announcement is followed by a dainty passage leading to the Rob Roy theme. After its elaboration, a vigorous transition introduces the second theme, which is announced by the English horn with harp accompaniment. After this theme has been fully developed, a fresh theme enters, which also appears in the "Harold in Italy" Symphony by this composer. Then follows passage work which some critics connect with the wooing of Osbaldistone and Di Vernon. In the close of the overture the original Scottish melody, the theme following it, and the Rob Roy theme are worked up, and the overture comes to an effective close, prestissimo.

BIZET (Georges Alexandre)

1838 – 1875

BIZET (Georges Alexandre)

1838 – 1875

Dramatic Overture, "Patrie." Op. 19

THE Dramatic Overture, "Patrie," dedicated to Massenet, was written as a prelude to Sardou's drama of the same name, produced in 1872. As its name suggests, it is an appeal to the martial spirit of the country. A peculiar interest is lent to the composition, as it was the first with which Bizet achieved success. In this connection it should be noted that Bizet in 1869 composed what is called his third suite ("Roma"), but as he designated it a symphony, and as it is in symphonic form, it is not included among the works in this volume.

The "Patrie" Overture opens with a dashing military theme, fortissimo, for full orchestra. After brief development it reappears pianissimo, also for full orchestra. After some subsidiary passages the trombones give out a martial call, answered by explosive concussions of the drums against violin tremolos, after which the theme returns fortissimo, again subsiding to pianissimo modulations, preparing the way for the entrance of the second theme in the violins, clarinet, and bassoon, accompanied by the double basses, the new theme being in the nature of a folk song. After brief development, followed by a stirring passage for the brass section, the second theme returns fortissimo in full orchestra, leading to a powerful climax. A pause ensues, after which the third theme enters in the violas and 'cellos with accompaniment of the brasses and double basses. The new theme is elaborately developed and is followed by a fourth in the violas, clarinet, and

English horn with arpeggio accompaniment by the muted violins, leading to a return of the martial first theme, pianissimo, developed to a powerful climax. The subsidiary passage after the first theme, and the second and fourth themes, return in regular order, each of them greatly enriched, and close the overture with an impressive burst of harmony.

Little Suite, "Children's Games." Op. 22

The "Little Suite" ("Jeux d'Enfants") is a slight and dainty composition in five movements which has achieved great popularity in spite of its miniature nature. It was first performed in 1880, after the composer's death. The first movement ("Trumpeter and Drummer"), with its crescendo and decrescendo, pierced with brisk trumpet calls and accompanied by the rattle of drums in the distance, clearly describes the approach and gradual disappearance of a troop of soldiers. The second movement ("The Doll") is a dainty, gentle little melody for the muted strings with responses by the wood winds over a berceuse accompaniment by the 'cellos, also muted. The third movement ("The Top") is described as an imitation of the spinning of that toy, its whizzing being depicted by the violins, accompanied by a dance melody given out now by the wood winds and again by the strings pizzicato. The fourth movement ("Little Husband, Little Wife") is a subdued domestic dialogue between the first violins ("Husband") and 'cellos ("Wife"), the nature of which may be left to the imagination of the hearer. That it is an agreeable one is sufficiently evident. In the last movement ("The Ball") this charming little suite comes to its close with a picturesque and lively dance by full orchestra. Daintiness, delicacy, and piquant melodic charm are its most salient features.

Suite No. 1, "L'Arlésienne"

The suite "L'Arlésienne," which is so familiar and popular in the concert-room, is one of the two which Bizet arranged as incidental music to Daudet's play of the same name, which was performed for the first time at the Théâtre du Vaudeville, Paris, in 1872. It is written in four movements: 1, Allegro deciso; 2, Minuet, allegro giocoso; 3, Adagietto; 4, Carillon — allegro moderato.

The prelude, in march time, opens with a vigorous theme given out in unison by the wood winds, horns, and violins. After repetition by the wood winds, the clarinet having the harmony, the theme is worked up and followed by a subject, varying the theme. It is then taken up fortissimo by full orchestra and gradually dies away. An intermezzo follows, with a peculiar alternating accompaniment in the clarinet. The movement comes to its close with a charming melody for the muted strings, accompanied by the wood winds and brasses. The second movement is a minuet in the usual form with a trio in imitation of the bagpipe, and the third, a tender romanza for the muted strings. The last movement, carillon, as its title suggests, imitates a bell chime. The bells sound an accompaniment, a repetition of three notes, against a sprightly little dance theme in the violins and other instruments, which is followed by a pastoral subject of a quaint sort. At its conclusion the carillon effect is reproduced and the suite comes to its close.

BLOCKX (JAN)

1851 –

BLOCKX (Jan)

1851 –

"Triptyque Symphonique"

THE "Triptyque Symphonique," by Jan Blockx, the Flemish composer, is divided into three movements, which are thus programmed in the score:

A. All Souls' Day

"A gray, gloomy, icy-cold sky. The funeral bells toll, whilst the devout are offering up prayers to God. *Pie Jesu Domine.*"

B. Christmas

"In a stable at Bethlehem, upon a bed of straw, lies the child Jesus. With songs the shepherds are celebrating the birth of the Saviour."

C. Easter

"A joyous pealing of bells greets the resurrection of Christ. Everywhere is heard the voices of the believers, mingled with organ tones and chimes of bells, in praise and gratitude to the Everlasting One. *Ita Missa est.* Alleluia!"

The opening movement, as its name indicates, is festival chorale music, beginning with horn effect of bells, leading to the intonation of a chant by the muted strings, except basses. The development of this chant with subsidiary passages constitutes the material of the movement, which closes with a modified repetition of the opening effect. The "Christmas" movement is pastoral in character and simple in construction, and is in striking contrast with

the last or Easter music, which is scored for an unusually full orchestra, including piano. Like the opening movement, it is introduced with bell effect, which leads to a vivacious theme given out by violas. A more serious theme follows for the wood winds, very softly, and the development of this material, leading up to a most exultant climax, closes the unique composition.

BOEHE (Ernst)

1880 –

BOEHE (ERNST)

1880–

EPISODE ("ULYSSES' DEPARTURE AND SHIPWRECK"). OP. 6

THE works of Ernst Boehe of Munich, one of the youngest of the German composers, are but little known as yet in American concert-rooms, and the two cited under his name are so purely picture pieces that they do not need musical analysis. Mere description of the programmes will make them intelligible to any hearer. Their unquestionable merit, however, is a sufficient indication that they are destined to have an honorable place upon concert programmes.

The Episode entitled above is the first of four composed for orchestra, and was given its initial performance at Munich in 1903. The entire cycle is divided as follows: 1, "Departure and Shipwreck"; 2, "The Island of Circe"; 3, "The Lament of Nausicaa"; 4, "Odysseus' Homecoming." The programme attached to the score describes the first episode as follows: "Ulysses musing on the shore; the calls of his comrades urging him to depart; his reminiscences of Penelope; the signal for departure; the propitiatory breezes; the gathering of the storm; Poseidon's wrath; the shipwreck; the hero saved alone and helpless." With this programme the hearer cannot fail to realize the significance of each of these incidents in the music.

TONE POEM, "TAORMINA." OP. 9

The tone poem "Taormina" is another of this young composer's programme pieces and takes its name from

the city of Taormina in Sicily. The music is in no sense a picture of the ancient place, its prevailing character being ecclesiastical. The intention of the composer apparently was to describe an imposing religious ceremony in one of the old cathedrals. A Gregorian melody, which is given out in the opening measures by the oboe and clarinet, dominates the poem throughout. After a short passage for the 'cello and bass clarinet, the melody is heard again, followed by the second theme, and is worked up to a climax. The solo violin now enters with a melodious subject, which is extended by full orchestra. A jubilant passage follows, leading to another climax for full orchestra. The Gregorian melody is repeated and leads to a long and elaborate funeral march. After a pause the solo violin theme re-enters. The jubilant first number and another tumultuous climax follow, and the work closes with the distant peal of bells, gradually dying away and mingling with the intonation of the Gregorian theme by the horns.

BOIELDIEU (François Adrien)

1775 - 1834

BOIELDIEU (François Adrien)

1775–1834

Overture to "La Dame Blanche"

In 1811 Boieldieu, one of the last composers of the old classical period in France, made a success with his opera "Jean de Paris," and singularly enough, though he wrote many operas afterwards, did not meet with further success until "La Dame Blanche" appeared in 1825. Naaman says of it: "This dramatic tone-poem is unique in its kind, and forms now, after a lapse of half a century, an attraction on every operatic stage. The spirit of the melody is inspired by Mozart." The story of the opera is adapted from Sir Walter Scott's "Monastery" and "Guy Mannering." It relates the dishonesty of the steward Gaveston, in charge of the Laird of Avenel's castle, his intimidation of the villagers in its vicinity by the story of a spectral White Lady whose statue is in the castle, and the manner in which Anna, an orphan whom the Laird has befriended, thwarts the steward's villany by personating the White Lady and saves the property for the rightful heir.

The overture recites the principal theme of the opera, beginning with the motive of the first finale, followed by the ballad of the White Lady and the chorus from the same act. The allegro section begins with the drinking song, followed by many of the charming arias, ballads, and choruses of the opera. It is stated that the overture was written in a single evening, with the assistance of Adam and Labarre,

two of the composer's pupils, Boieldieu writing the introductory section, and the others the remainder. The overture is also interesting by its introduction of the ballad of "Robin Adair" — as the song of the Clan Avenel. All its effects are made in the lightest and daintiest manner and almost entirely without utilizing the brasses.

BORODIN (Alexander Porphyrietch)

1834 – 1887

BORODIN (Alexander Porphyrietch)

1834 – 1887

Symphonic Poem ("A Sketch of the Steppes"). Op. 7

ALEXANDER BORODIN, a disciple of Balakirev and an ardent champion of the New Russian School, composed the symphonic poem "Dans les Steppes de l'Asie Centrale" ("On the Steppes of Central Asia") in 1880 for a series of *tableaux vivants* presented upon the occasion of the twenty-fifth anniversary of the reign of Alexander Second. It is the most popular of all his works and is dedicated to Liszt. The movement of the poem is an allegretto, constructed upon two contrasting themes. It is free in form and an admirable example of programme music. The programme itself is printed upon the score and renders musical analysis unnecessary, as the music lucidly and unerringly suggests the development of the situation. The programme reads:

"Over the uniform sandy Steppes of Central Asia come the unwonted sounds of a peaceful Russian song. From the distance are heard the stamping of horses and camels and the peculiar sound of an Oriental melody. A native caravan draws near. It pursues its way, safe and free from care, through the boundless desert under the protection of Russian arms. It moves farther and farther off. The song of the Russians and the melody of the Asiatics combine to form a common harmony, the echo of which is gradually lost in the air of the Steppe."

The imitative characteristics of programme music could hardly be more clearly expressed than they have been in this popular symphonic poem, or sketch, which is always welcome on the concert stage.

BRAHMS (JOHANNES)

1833 – 1897

BRAHMS (JOHANNES)

1833–1897

SERENADE NO. 1. OP. 11

BRAHMS wrote two serenades, No. 1, op. 11, in D, for full orchestra, and No. 2, op. 16, in A, for small orchestra. By the title "Serenade" in this connection, however, the hearer is not to expect the vocal serenade of the lover to his inamorata, such as that which Don Giovanni sings beneath Zerlina's window in Mozart's immortal opera, or the exquisite Serenade of Schubert, much less such music as may be performed by an instrumental organization in honor of some eminent personage. The Brahms serenades are purely instrumental and in regular form, composed in several short movements and constructed concisely upon thematic material and its development.

The Serenade No. 1 is in five short movements. The first, allegro molto, opens with sustained tones in the violins and 'cellos and the announcement of the first theme by the horns, repeated by the clarinet. After development by full orchestra, closing with a vigorous climax, the second theme enters in the first violins and bassoon and then passes to the first and second violins. It is developed at some length. Another brilliant theme follows, and this part of the movement closes with a repetition of the foregoing work. The free fantasia begins with the second theme, but depends mainly upon the first, which is elaborately developed and finally leads to the first, announced in full by the solo horn as at first. The clarinet repetition also appears, and the movement comes to a closing pianissimo

in which both themes have a place. The second movement, scherzo, opens with a theme for the strings and bassoon, which is developed at considerable length and repeated after the trio. The third movement, adagio non troppo, like the first, is in strict form. The opening theme is given out by the bass strings and bassoon and the usual development follows. Passage work for the first violins and violas, with a tremolo accompaniment by the remaining strings, leads to the second theme, announced by the horns. All this thematic material is worked up, and the movement closes with a short coda. The fourth movement is composed of two light minuets for reduced orchestra, the first being repeated after the second. The fifth movement is another scherzo, the principal theme given out by the horns, which also have the melody in the trio. After repetition of the trio the scherzo is repeated, bringing the movement to its close. The last movement is a brilliant rondo, composed of two themes, the first for the 'cellos, clarinet, and bassoon, and the second for the first violins with accompaniment by the violas, horns, and 'cellos.

Serenade No. 2. Op. 16

The second serenade of Brahms, in A major, is a greater favorite with a popular audience than the first in D, possibly because its melodious character imparts to it more of the conventional serenade quality, though one eminent German critic has said that the relations of the two are those of sister and brother, the brother evidently being the Serenade in D, which is more massively constructed and composed for full orchestra, whereas the sister serenade is written only for wood winds, horns, violas, 'cellos, and double basses. The violins, which usually do the principal part in serenade love-making, are silent.

The opening theme, which is very characteristic, is

JOHANNES BRAHMS

ALFRED BRUNEAU

GEORGE W.
CHADWICK

given out by the clarinets and bassoons with responses by the remaining wind instruments, and after development, lead to the second, a joyous theme stated by the clarinets. The development of these two themes and the subsidiary passages close this very romantic movement. The second movement, scherzo, is in regular form, its two fresh, charming themes beautifully interwoven, though the first dominates the movement. The third movement is an adagio, beginning with a slow, quiet, dreamy rhythm in the strings, forming a background to a melody for the flute and clarinet of the same general character. After development of this material an intermezzo occurs, devoted to a fresh, piquant melody, and a repetition of the first part closes the movement. The fourth movement is a minuet and trio in usual form, which is charmingly melodious in its construction. The last movement is a brilliant rondo, the principal theme of which is announced by the clarinet. The second theme is more expressive, and is taken in canon form by the clarinets and bassoons. Its elaboration closes the serenade. The two serenades are dignified, massive works, constructed in the sonata style, every movement precisely formal and classic, and of such length and general fashion that it is unlikely either of them will ever be heard under a fair one's window or resound to the tinklings of guitars or the janglings of castanets. The hearer should abandon the idea that he is to listen to a serenade in order to appreciate them.

"Academic" Overture. Op. 80

The cheerful, breezy, jovial "Academic" Overture was written by Brahms as a tribute of gratitude to the University of Breslau for conferring upon him the degree of Doctor of Philosophy. It, as well as the "Tragic" Overture, was produced in that city in 1881 under his own

leadership. The overture is clearly enough identified with the University functions and particularly with the students' "Commersbuch." The whole overture is built up on themes taken from that memorable collection of German student songs now famous the world over, and some of them pleasantly familiar to our own colleges.

The overture begins at once with a stately theme announced by the strings pianissimo, horns, bassoons, and drums. After its development at some length, a subsidiary passage leads to the first of the student themes "Wir hatten gebauet ein stattliches Haus" ("We had built a Stately House"), taken by the basses and wood winds. After some transition passages reference is made to the opening theme, which finally leads to the second of the student songs, "Der Landesvater" ("The Country's Father"). This is followed by another subsidiary passage for the wood winds, closing the first part of the overture. The next section begins with the "Fuchs Lied" ("Fox Song") sung by the bassoons and clarinets with full orchestral accompaniment, which is carried from one group of instruments to another in a jolly manner. In the closing section all the student songs return, but with different modes of development, and lead at the close to the "Gaudeamus igitur," given in full force by the orchestra and bringing the overture to a triumphant conclusion.

"Tragic" Overture. Op. 81

It is a long remove from the briskness and geniality of the "Academic" Overture to the "Tragic" Overture with its dark and passionate themes and solid musical workmanship. The "Tragic," though written first, bears a later opus number. Both were composed in 1880 and given for the first time in the following year. The authorities differ somewhat as to the dates of performance, but it

is certain that both were played in Breslau, Leipsic, and Vienna in 1881. The "Tragic" Overture has no programme beyond the significance of its title. Its structural plan is difficult of description without the accompanying notation, at least of the subjects. Two themes, the one expressing intensely passionate sentiment and the dread of some impending catastrophe, and the other fitful gleams of hope, seem to dominate the overture and to represent the two contending forces in the human struggle, and the ultimate victory over fate rather than any special tragedy. The first subject is given out by the wood winds, the oboe being prominently accompanied by the strings and the other subject by the brasses. The whole overture is devoted to this struggle and its alternating phases. Musically the composer has not only gone beyond the overture limits, but also beyond those of the symphony, in his treatment of the themes and in the unusual amount of subsidiary matter which he introduces and elaborates as part of the principal material, by reason of its contrapuntal connection with it. Hence the overture is in somewhat irregular form, because of the long and intricate development of these themes and subsidiary passages, and yet from the musical point of view it blends into a compact whole, while from the sentimental point of view few more powerful descriptions of spiritual struggle have been presented in musical form.

BRUNEAU (Alfred)

1857 –

BRUNEAU (Alfred)

1857 –

Entr'acte Symphonique from "Messidor"

THE works of Bruneau, one of the most distinguished composers of the modern French school, are rarely brought forward upon our concert stage, and the two most frequently given do not represent the best productions of this master. His principal compositions are the operas "Kérim," "Le Rêve," "L'Attaque du Moulin," "Messidor," and "L'Enfant Roi"; the miscellaneous works, the "Requiem," "Overture Héroïque," "Léda," described as the "Poème Antique"; the symphonic poems, "Penthésilée" and "La Belle au Bois dormant"; the "Lieds de France," set to words by Catullus Mendes; and the "Chansons à danser." The "Entr'acte Symphonique" from "Messidor" is one of his best known concert numbers. "Messidor" was first produced in 1877 and met with great success, but as the Dreyfus affair was agitating the Parisians at that time and Bruneau was a warm friend of Zola, who was Dreyfus' zealous champion, his opera was banished from the stage. It added to the gravity of Bruneau's offence from the Parisian point of view that Zola was his librettist. The symphonic entr'acte is played between the second and third acts of the opera and in a somewhat indirect way typifies the struggle between capital and labor in an episode entitled "The Legend of the Gold," which forms the substance of the entr'acte. In this legend a plutocrat monopolizes the water of a river to get gold from it, whence ensues a strife between the evil

influence of gold and the constant abundance of it derived from the water. The contest between the two is vividly illustrated by the two warring themes, which are powerfully and dramatically developed, closing with a tremendous climax, the force of which may be inferred from these words of the composer's programme:

"Gold steps back upon its throne; reconciled, the lust for power and love unite in extolling the beauty of gold, which makes the sun so brilliant and women so radiant — a triumph of worship, strength, and love, which mounts to the highest regions surrounded by a halo of glorious beings who embody everything noble, exalted, and great. Hosanna!

"In her vision Veronika finds the secret passage to the cathedral of gold; she enters — a frightful thunder-clap — the picture is obliterated."

Symphonic Poem, "La Belle au Bois dormant"

Bruneau's symphonic poem, "La Belle au Bois dormant," was first performed in 1902. It follows no prescribed form, the composer having given the freest rein to his musical fancies. It is based upon the story of "The Sleeping Beauty," which is so familiar to every reader that it does not require retelling. The same may be said of the music so far as analysis is concerned, for it unmistakably tells its own story. The title of the work is all that is necessary to render it intelligible. It may be described as a composition with five themes, fancifully and gracefully treated, picturing the enchanted palace, the prediction of the fairies, slumber and dream of the Princess, arrival of the Prince, and the awakening. The situations are graphically portrayed and a joyous climax ends the work.

CHABRIER (Alexis Emanuel)

1841 – 1894

CHABRIER (Alexis Emanuel)

1841 – 1894

Rhapsody "España"

ALEXIS EMANUEL CHABRIER, the French composer, began his career as a lawyer, and did not make his appearance in the musical world until 1877. In 1883 his Rhapsody "España" was performed with great success at the concerts of the Château d'Eau where he was chorus master. Among his minor compositions this Rhapsody is considered one of his masterpieces, not merely for its brilliancy, but also for the skilful manner in which he employed the material at hand. It is an instrumental fantasia based upon popular themes of Spanish dances of the "Jota" and "Malaqueñas" variety and is remarkable for its effects of color, brilliant fancy, numerous rhythms, and the skilful manner in which they are accentuated and treated. The "Jota" is a waltz usually danced to the accompaniment of castanets and guitar, and though always in the same time, varies in its themes and accompaniments according to the province where it is danced. The "Malaqueñas" is the fandango, also danced to the accompaniment of the above instruments and usually between rhymed verses. The Rhapsody follows no fixed form. It is the very essence of the Spanish dance rhythms and is worked up with fascinating skill.

Suite "Pastorale"

Another of Chabrier's minor compositions is the Suite "Pastorale." The first movement, "Idylle," consists

entirely of a tender, graceful little theme for the solo flute with pizzicato string accompaniment, followed by its development, with the addition of some delightful subsidiary passages. The character of the second movement is indicated by its title, "Danse Villageoise," a rustic dance with a tripping theme given out by the clarinet, thence extending to other instruments. After a contrasting middle part the fanciful theme returns. The third movement, "Sans Bois," is clearly a wood visit and is full of forest stir and pastoral sentiment. The last movement, "Scherzo-Valse," is a long and brilliant dance which brings this charming pastoral story in tones to a vigorous and happy close.

CHADWICK (George Whitfield)

1854–

CHADWICK (George Whitfield)

1854–

GEORGE W. CHADWICK, the American composer, at the present time director of the New England Conservatory in Boston, was born in 1854 at Lowell Mass. He received his finishing instructions in music at Leipsic under Jadassohn and Reinecke, and at Munich under Rheinberger. He returned to this country in 1880 and devoted himself to teaching and composition. His orchestral pieces include three symphonies, the third of which, in F major, was a favorite with the late Theodore Thomas, whose orchestra performed it several times, and is also the best known of his symphonies in Germany; the "Symphonic Sketches"; a sinfonietta in D major; the symphonic poem, "Cleopatra"; the overture to "Rip Van Winkle"; the Elegiac Overture "Adonais"; and the overtures "Thalia," "Euterpe," and "Melpomene." He has also written many compositions for the piano, songs, cantatas, odes, and chamber music pieces. The prominent characteristics of Mr. Chadwick's compositions are their classic nature, orthodox form, dignified contents, musical truth, and the absence of the programme even in those works where the listener naturally would expect one.

Overture to "Rip Van Winkle"

Mr. Chadwick made his first appearance as a composer with his overture to "Rip Van Winkle," written as his thesis during his Leipsic studies. It was first performed in this country at a Harvard Musical Association concert

in Boston, December 11, 1879, and was subsequently played at a Handel and Haydn Society concert in the same city in 1880, and still later was given by the Boston Symphony Orchestra. The composition is quite dramatic, though it can hardly be called programme music. It is introduced with a slow, melodious phrase for the 'cello, followed by a broad, impressive theme for the horn, typifying the awakening of Rip Van Winkle. The two principal themes are worked up individually in an allegro of considerable length, referring to the scene on the mountain and the falling to sleep, followed by the theme referred to as the sleeper regains consciousness. In the stirring finale we are shown the life and bustle of the village of Falling Waters. The instrumentation is rich and varied and is employed both ingeniously and effectively.

Overtures "Thalia," "Euterpe," and "Melpomene"

These three overtures are grouped together because they belong to one family, and they are presented not according to dates of composition, but rather with regard to their contents, beginning with the lighter of the three. Their subjects, as the titles indicate, are: Thalia, the joyful muse who inspired gaiety and was the patroness of feasts, also known as the muse of comedy and represented in art with the comic mask, shepherd's crook, and ivy wreath; Euterpe, the divinity of pleasure, of the music we now know as the folk song, also the inventor of the Greek double flute, and usually represented as a virgin with a flute in her hand and various musical instruments grouped about her; and Melpomene, the sombre muse of tragedy, as well as of song and harmony.

The "Thalia" Overture is one of Mr. Chadwick's earlier works (1882–1883), and I have the composer's authority for the statement that it was written with the sub-title,

"Overture to an Imaginary Comedy," and is in reality a sort of Lustspiel. It is simply constructed, with an introduction and allegro, with the development of the introductory theme in the middle and at the end, as in the Sonata Pathétique, but without its tragic significance. The overture is light and melodious in character and would be specially adapted for the theatre when provided with a capable orchestra — a *rara avis* in the dramatic temples of the present. It was first performed by the Boston Symphony Orchestra under Mr. George Henschel's direction in 1882, and again at the Handel and Haydn Society's Festival of 1883.

The "Euterpe" Overture, composed in 1903, was first performed in 1904 by the Boston Symphony Orchestra, and in the following year by the Theodore Thomas Orchestra in Chicago. It is written in the orthodox form, with an introduction and symphonic elaboration of two principal themes, its only deviation from the symphonic form being that the two themes are always heard together after the first announcement. The spirit of the overture is cheerful and optimistic throughout, as befits the nature of the charming queen of the flute. Being destitute of a programme, the composer is left with more freedom in working up his music and at the same time can preserve the strict form. Hence the listener is not to suppose that he is being treated to a glimpse of an Olympian festival, in which this muse of the flute played an important part, but rather that he is hearing a classical composition laid out in classical style, with its regular introduction, its thematic material, contrasts, combinations, and subsidiary passages all woven together into a symmetrical whole.

The overture to "Melpomene" was first played by the Boston Symphony Orchestra in 1886. Its tragic mood is evidenced at once in the opening measures. The first theme of the introduction is given out by the English

horn and trombone and colors the whole overture. After the theme has passed to the strings and wood winds, a new subject is indicated. Chords by full orchestra prepare the way for the first theme announced by the strings. The rest of the first section is worked out in regular form and closes with a trumpet call, evidently the signal for the contest. The second theme is given out by the oboe and English horn, accompanied by the strings and wind instruments. This theme is most elaborately developed. Anon the first theme reappears and leads to a powerful climax for full orchestra. The strife is at its height, but in the coda the tolling bells announce the end of the battle. In this work the composer has utilized the full resources of the orchestra, the brass section and percussion instruments being specially conspicuous in the dramatic climax, and at the same time he has displayed great and scholarly skill in the handling of the thematic material and in working up the tragic denouement.

Elegiac Overture, "Adonais"

The "Elegiac" Overture "Adonais" was written in 1899 and is dedicated to the memory of the composer's friend, Frank Fay Marshall, who died in 1897. It was suggested by the beautiful elegy of Shelley on the death of Keats. It bears the same title, "Adonais," but evidently is not intended to illustrate the varying phases and emotions of the poem. The inspiration must have been caught from the opening lines, —

> "I weep for Adonais — he is dead!
> O, weep for Adonais! though our tears
> Thaw not the frost which binds so dear a head, —"

but there is no further relationship between the music and the poem.

The overture, which is an allegro, begins with an adagio introduction in which a tender theme appears in the first violins, dominating the whole work in varied forms. This is followed by the first theme, which after development gives place to passage work of a more vigorous character, still with suggestions of the theme. At last the theme returns in the oboes, alternating with a passage for the basses and bassoons which has appeared in the passage work. The second theme is stated by the violins in unison over chords by the wood winds and harp arpeggios. The theme is followed by a passage based upon the theme in the introduction, and this in turn by a sombre hymn for the brasses, this section closing with the return of the second theme. After a brief free fantasia and recapitulation a long coda closes with a return of the introduction and the work ends pianissimo.

Symphonic poem, "Cleopatra" *

The symphonic poem, "Cleopatra," was first performed at a Worcester County (Mass.) Festival concert in 1905. The work opens with an interesting motive given out by the flute and harp, suggesting the voyage on the Cydnus, followed after a climax in the full orchestra by an allegro agitato, indicating the approach of Antony and his army. A bold military theme is worked up to a powerful climax, dying away in soft harmonies in the wind instruments and horns. The Cleopatra theme then enters in the 'cello, repeated by the violins and extended by full orchestra. Strange harmonies now appear in the muted strings. The English horn and clarinet sing passionate phrases, followed by tones of foreboding in the trombones. The

* Condensed from an analysis printed in the Worcester County (Mass.) Festival Programme Book, with the sanction of the composer.

Cleopatra theme suddenly reappears as a vigorous allegro, and Antony departs to meet defeat and death. The Antony theme, after being fully worked up, ends with a tremendous climax, and after a pause the introductory phrases are again heard. A long diminuendo, closing with a melancholy phrase for the violins, suggests his death, and Cleopatra's lamentation follows. In this part much of the previous concerted music is repeated, but at last it dies away in mysterious harmonies in the muted strings and horn. The work closes with an imposing maestoso in which the burial of Antony and Cleopatra in the same grave is suggested by the two themes, now heard for the first time simultaneously.

CHARPENTIER (Gustave)

1860 –

CHARPENTIER (GUSTAVE)

1860–

SUITE, "IMPRESSIONS OF ITALY"

THE name of Charpentier is not a very familiar one upon the concert programmes, nor was it well known to the American musical world until recently, when his romantic opera "Louise," first produced in Paris in 1900, was brought out in New York. It has been accepted as one of the most important of the modern French operas and has made this composer's name suddenly famous on this side of the water. Charpentier, who was born in 1860, won the "Prix de Rome" in 1887, and it was during his stay in that city (1888–1890) that he wrote the suite "Impressions of Italy." It was first performed entire in Paris in 1892, and for the first time in this country in 1893 by the Theodore Thomas Orchestra.

The suite is in five movements, and its programme, affixed to the score, furnishes a sufficient musical analysis. It is presented here in condensed form. In the opening movement, "Serenade," young fellows at midnight, returning from the Osteria, are supposed to be singing serenades beneath their inamoratas' windows, accompanied by mandolins and guitars. In the second movement, "At the Fountain," we have the march of girls towards the waterfalls in the ravines, while the gay refrains of shepherds sound down from the mountain. The third movement, "On Muleback," pictures the mules trotting along to the sound of their bells. The *mulattiere* ('cello) sings a canzone, and "the sweet thirds that follow are the

loving songs murmured by fair girls in the carts going up to the village." The fourth movement, "On the Summits," is a graphic and delightful Sorrentian picture. The strings in long-sustained tones furnish the background. A horn suggests a distant monastery bell. The flutes, clarinets, and harp suggest the singing of birds. The violas and 'cellos sing of poetic enthusiasm, and in the midst of their deep tones the church bells are heard, the picture fading away with their gradually diminishing sounds. Of the final movement, "Napoli," the programme says:

"It is a musical picture of Naples. . . . It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play loudly their brazen symphony. Dancers strike the ground with their feet and carry the rocking rhythm of tarantellas from group to group. 'T is like the great song of a people, the hymn of Naples on its azure bay."

CHERUBINI (M. Luigi)

1760 – 1842

CHERUBINI (M. Luigi)

1760 – 1842

Overture to "The Water Carrier"

"THE Water Carrier," known in Germany as "Der Wasserträger," in France as "Les deux Journées," and in Italy as "Il Portatore d' Acqua," was first performed at the Théâtre Feydeau, Paris, January 11, 1800, and established the fame of Cherubini. It immediately followed his tragic opera "Medea," and the contrast was striking. Though an *opera comique*, it has been regarded by all critics as one of the greatest and most beautiful of Cherubini's works. The story of the opera relates the many hair-breadth escapes of one Count Armand, President of the French Parliament, in the time of Cardinal Mazarin, who succeeds in making his escape from Paris by concealment in the water cart of a Savoyard whom he has once befriended. It is specially distinguished for the ease and grace of its introduction and the strong, vigorous character of its concerted numbers. One of the best brief technical analyses of the overture is that by Professor John Ella, the English critic, who says:

"After the two lovely cadences of serene, placid harmony come the basses with powerful unison in a grand figure of a vague character, reposing on a deep pedal note. How touching are the bewailing short melodic phrases, so tenderly expressed with the penetrating chord of the augmented fifth in its simple structure! The mysterious tremolo of the violins, the wailing effect of the flute, the tragic response of the basses, and the terrific utterance of the corni, fortissimo, in the fifth

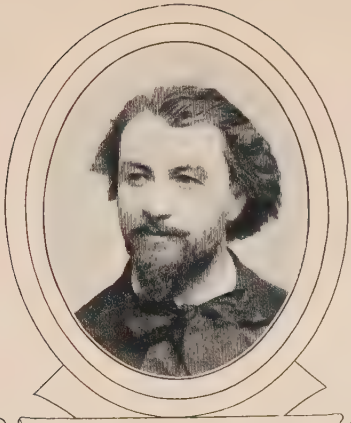
of the dominant, until the grand climax of the allegro, are in the highest degree suggestive and have served Weber and Mendelssohn to good purpose."

The overture opens with an andante introduction, leading through a climax to the allegro, or main section. After three measures in the strings, the full orchestra gives out the first theme, fortissimo. After the concluding melodic passage by the flute and first violins, the second theme is announced, followed by passage work for the flute, first violins, and clarinet, with full orchestral chords accentuating it. The second theme soon returns and is elaborated. A subsidiary theme, closing fortissimo in full orchestra, leads to the free fantasia, after the development of which, a long and brilliant coda closes the overture.

Overture to "Anacréon"

The opera of "Anacréon, ou l'Amour Fugitif," was first performed at the Grand Opéra, Paris, October 4, 1803, but did not meet with success, perhaps because of the heaviness of the music as compared with that of "The Water Carrier," which immediately preceded it, and the hodge-podge character of its libretto. The story is too absurd and inconsistent to be worth the telling. At the first presentation of the opera the audience was convulsed with laughter over its silliness, but the overture has survived, old-fashioned as it is, and is still a favorite in the concert-room. To musicians it is specially interesting as the connecting link between the overtures of Mozart and those of Beethoven.

The overture opens with a slow, dignified movement for the full orchestra, followed by harmonies for the horns and wood winds several times repeated. In place of set themes it is constructed of fragments of phrases worked



GUSTAVE
CHARPENTIER

FREDERICK S.
CONVERSE

PETER CORNELIUS

up by different instruments but resolving into symmetrical harmonies. After a pause, the allegro opens in the strings alone and is elaborated with great skill. The figure passes from one group of instruments to another, and new matter is continually developed. After an episode and a pause, new material for the strings, and afterwards for the horns, is introduced. In the close of the overture a famous passage appears for the violins, culminating in a shake, and bringing the work to a brilliant close. One of the peculiar features of this overture is the introduction of the long and gradual crescendo passages which Rossini afterwards employed so often, as well as the use of the English horn.

Overture to "Lodoïska"

The first performance of "Lodoïska," Cherubini's thirteenth opera, took place in 1791. The work is memorable as marking his departure from the Italian style and the production of an opera in the French style; in other words, while preserving the Italian melodies he made the dramatic element more conspicuous, evolving dramatic truth and delineating character more effectively. The critics of the time went into raptures over it and pronounced it "entrancing, sublime, too beautiful." The story is but an indifferent one and hardly worth being connected with a great operatic reform movement. It is a sort of parody of Beethoven's "Fidelio." In brief, Lodoïska, loved by Floreski, is a prisoner in the castle of Dourlinski, another suitor. Floreski passes himself off as her brother and seeks to gain admission by drugging the guards. At this juncture Tartars storm the castle. Dourlinski, in his alarm, forgets all about Lodoïska, and of course she is easily recognized. The overture consists of an introduction, andante maestoso, following a symphonic movement worked out in regular form and characterized

by great vigor of conception, charming poetic expression, bold, broad harmonies, and brilliant as well as profound orchestral treatment.

Overture to "Medea"

The overture to "Medea" is not so often performed in the concert-room as the introduction to the third act of the opera in which Medea's vengeance upon Creusa, Jason's bride, the killing of the children, and the firing of the palace occur, as well as the famous description of a storm. The opera itself is the most dramatic of Cherubini's works, though it was not successful at the time of its first production (1797), largely on account of the inferiority of the libretto — a misfortune which happened to Cherubini several times. The overture is in the strict classical form and is severe in style from beginning to close. It has little connection with the opera being a piece of music quite by itself, but is intensely dramatic throughout. Sir George Grove has well summed it up in the following words:

"The intention of the overture, doubtless designed to reflect the story, though quite independent of the opera itself, every hearer may best interpret for himself. Though a most effective composition and as an orchestral piece full of beauties, it appears to the writer to belong more to the region of pure music—the overtures to the 'Zauberflöte' and 'Cosi fan tutti,' than to those more romantic and picturesque compositions of which Beethoven gave the world the earliest examples in his 'Coriolanus' and 'Leonora' and which Mendelssohn continued in his 'Hebrides,' 'Melusina,' and other grand and delightful compositions of this class."

Overture to "Faniska"

The opera of "Faniska" was first produced in Vienna, February 25, 1806, before a most brilliant audience,

including not only the court and nobility, but Beethoven and Haydn, both of whom complimented Cherubini in the most enthusiastic manner upon his beautiful music. The story is a commonplace one. The overture, which is one of the most beautiful of the Cherubini preludes, and which still retains a place in the modern repertory, is full of rich orchestral color as well as rich resources of harmony. It begins with a slow movement, introducing the main allegro, the principal theme of which is bright and graceful. Charming episodes lead to a new theme of a most genial nature, announced by the 'cellos and bassoon with staccato accompaniment by the strings which subsequently take the theme itself. Ingenious imitations follow, with renewals of the episodes, leading at length to the original theme. The overture comes to its close with a most brilliant coda. The opera itself is interesting as being the one which Cherubini was commissioned to write for Vienna, then the centre of the musical world.

CONVERSE (FREDERICK S.)

1871 –

CONVERSE (Frederick S.)

1871 –

Romance, "The Festival of Pan." Op. 9

THE romance, "The Festival of Pan," is the first of a series of pieces suggested to the composer by scenes in Keats' "Endymion," and was first performed by the Boston Symphony Orchestra, December 21, 1900. In his notes he says it is in no sense programme music, but merely suggestions from these scenes, the one in question being Endymion's melancholy as compared with the joy of the throng commemorating Pan's festival. It is written in absolutely free style. After a quiet introduction a melody of a tender kind is given out by the English horn and afterwards by the violins. The first theme follows in the strings and is worked up to a climax. The second theme is announced by the first and bass clarinets, gradually leading to a climax in full orchestra, after which the romance comes to an effective close.

Romance, "Endymion's Narrative." Op. 10

"Endymion's Narrative" is the companion of "The Festival of Pan" and is based upon a scene in the same poem. The composer says that its idea was derived from the scene in which Endymion, overcome by melancholy and no longer finding pleasure in the simple pastimes of his companions, is withdrawn from the festival by Peana, his anxious sister, and conducted by her to a secluded spot in the wood, where she strives to find the cause of his

melancholy and to soothe him with sisterly affection. He there relates to her what seems to be the spiritual essence of the poem itself — the struggle of a mind possessed of an ideal beyond the common view, and yet bound by affection and devotion to conditions which confine and stifle its surging internal impulses. Taking this as the basis of the composer's conception, it is only natural that the work should begin in a despondent and indecisive manner, the remaining structure showing Endymion's mastery of conditions, his gradual attainment of his ideal, and his final outburst of determination and irresistible impulse. The romance employs a more complicated orchestral force and is written in somewhat stricter form than "The Festival of Pan," especially in its development of the thematic material.

Fantasia, "The Mystic Trumpeter." Op. 19

"The Mystic Trumpeter" was written in 1904, and was inspired by Walt Whitman's poem of the same name. The composer says: "I have sought to use the elemental phases of the poem, — mystery and peace, love, war or struggle, humiliation, and final joy. So I divided the poem into five parts, and my music follows these divisions. Each section is introduced, or rather, tied to the preceding one by characteristic phrases for trumpet." This statement furnishes a sufficient clew to the music. It is boldly conceived, strongly put together, and is remarkable for its technical skill and the originality of its subject matter.

CORNELIUS (PETER)

1824–1874

CORNELIUS (PETER)

1824–1874

OVERTURE TO "THE BARBER OF BAGDAD"

THE overture to "The Barber of Bagdad" is one of the most charming works of its kind in the concert repertory. The story of the opera, however, is weak and absurd. Noureddin, in love with Morgiana, the Caliph's daughter, has a secret interview with her at the opening of the work. Abdul Hassan, a garrulous barber, in the meantime is watching for him in the street. Hearing the outcries of a servant who is being chastised, he imagines Noureddin is the victim. As Abdul forces his way into the house Noureddin in alarm hides in a chest. The Caliph arrives upon the scene and discovers Noureddin, who is nearly suffocated. The barber revives him, explanations follow, and the Caliph gives the hand of Morgiana to her lover. To this silly tale Cornelius set music which created a profound excitement among musicians in Germany when it was first heard, and even had an important influence upon Wagner.

In the overture the composer has employed a *Leitmotif*, an Oriental chromatic theme, representing the barber, throughout the opera. It is followed by an allusion to a comic song by the barber, which with a song by Noureddin, calling for Morgiana, and another by Morgiana, form the introduction. The overture proper begins with a charming melody for the wood winds and muted strings, leading to another beautiful passage from a scene in the opera where the slaves sing their master to sleep.

These two themes are combined and elaborated in a most skilful and fascinating manner. The overture comes to a close with a stirring and vigorous coda. It is not only characterized by mirth and jollity, but also by extraordinary musical inventiveness and ludicrous feats of instrumentation.

DEBUSSY (Claude Achille)

1862–

DEBUSSY (Claude Achille)

1862–

Prelude, "Afternoon of a Faun"

THE prelude, "Afternoon of a Faun," suggested by the symbolic poem of Mallarmé, "L'après Midi d'un Faune," was performed for the first time in Paris, in 1894. Notwithstanding the somewhat obscure text of the poem, the composer has accompanied it with delicate, expressive, and graceful music significant of the sensuous, pleasure-loving nature of the Faun. It is in effect a pastoral rhapsody without fixed form, the composer apparently having given himself up to the formless and sensuous character of the text. The principal theme is given out by the solo flute and colors the entire prelude. It is a very dreamy melody and is heard repeatedly in the wood-wind tones and distant sounds of horns. After the theme has had its way, the oboe and clarinet enter in a dialogue of a passionate nature. The flute theme soon returns, however, and after a subsidiary passage by the 'cello, rejoins the flute, the melody finally dying away as the charming picture disappears. The spirit which pervades the closing section is reflected in Edmund Gosse's interpretation of the concluding lines of the poem:

"The delicious hour grows vaguer. Experience or dream, he (the Faun) will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again after worshipping the efficacious star of wine that he may pursue the dubious ecstasy with the more hopeful boskages of sleep."

Suite, "Three Nocturnes"

The three nocturnes comprising this suite were written in 1897–1899. They are not nocturnes in the ordinary meaning of the term, but impressions. Their companions on canvas are the nocturnes of Whistler. Though they have a programme, they do not describe objects, only fantasias upon objects. Perhaps they may be more accurately defined as dreams — delicate, fleeting, elusive fancies connected in this case with the motion or rhythm of the objects. The programme gives us three of these nocturnes: "Clouds, and their floating across the sky; festivals, movement, rhythm dancing in the atmosphere; Sirens, the sea with its rhythm, and the song of the Sirens." It would be useless to describe this dream music in cold type. One of the best descriptions of it has been made by Bruneau, the composer:

> "Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful Sirens."

Debussy has also written symphonic sketches called "The Sea," divided into three parts: "1. From dawn till noon on the sea. 2. Frolics of waves. 3. Dialogue of the wind and the sea." Like the "Three Nocturnes," the sketches defy analysis. They are but dreams, the impressions and bizarre fancies of a dreamer. The music is as mysterious as the sea itself.

DELIBES (Clément P. L.)

1836 – 1891

DELIBES (Clément P. L.)

1836 – 1891

Suite "Sylvia"

THE delightful ballet of "Sylvia," or "The Nymphs of Diana," from which the composer compiled this suite, was first performed in Paris in 1876. As arranged for concert purposes it is in four movements: 1. Prelude and Les Chasseresses. 2. Intermezzo and Valse lento. 3. Pizzicati. 4. Cortège de Bacchus. The first movement is devoted to the chase, which is in full action after a short prelude for the strings and dies away gradually in the distance. The second movement is a languishing waltz, succeeding a picturesque intermezzo. The third movement, pizzicato, is a dainty, piquant bit, the first violins giving out the theme accompanied by the other strings, pizzicato, and leading up to the closing movement, Bacchus' revel. It is a picture of a fantastic bacchanalian march movement in which, in the original ballet, satyrs appear, armed with javelins, whose approach is indicated by the trumpets. Maidens enter with flowers, followed by half-drunken fauns, bringing a goat for sacrifice. The revel begins in wild glee. The tempo quickens, the drums beginning and the basses and strings continuing the pranks of the mad company. The arrival of the wine-drinking god is suggested in an unexpected largo, which as surprisingly develops into the wild delights of the revel.

DUKAS (Paul)

1865 –

DUKAS (PAUL)

1865 –

SCHERZO, "L'APPRENTI SORCIER"

THE Scherzo, "L'Apprenti Sorcier," is a fanciful composition based upon Goethe's ballad "Der Zauberlehrling" ("The Magician's Apprentice") and was first performed in Paris in 1897. The work is very free in its form, and simply describes in a picturesque way the strange antics as recorded in the poem performed by the apprentice after he escaped from his master's service. An analysis of the music is hardly necessary, so clearly is the story told. In various fantastic ways the composer describes the river which supplies water for the bath, and particularly the apprentice's misadventure with the broom, which he bids stand upon two legs and bring the water in a pail. In an unfortunate moment he forgets the magic word, and the broom continues bringing pails of water until the house is flooded. Thereupon he seizes an axe and splits the broom in twain, which only increases his troubles, for both parts hurry off for water and empty it into the house in such quantities that the frightened amateur implores his master to return and help him out of his plight. In the original dialogue of Lucian's, upon which Goethe based his ballad, it is related that "meantime in came Pancrates (the magician), and, understanding what had happened, turned them into the pristine form; he however privily took himself away, and I (Encrates) have never set eyes on him since." The composer has told the quaint story in tones, with great dexterity and strong effect.

DVOŘÁK (ANTONIN)

1841 – 1904

DVOŘÁK (ANTONIN)

1841 – 1904

SUITE IN D. OP. 39

THE D major suite of Dvořák's is laid out in five movements: 1. Prelude ("Pastorale"); 2. Polka; 3. Menuet; 4. Romanza; 5. Furiant. In the "Pastorale" a single theme is employed, given out by the first violins and oboe, soon extended to the 'cellos and bassoons, and gradually worked up to a climax, the movement ending andante. The second movement is in dance form, allegretto grazioso, the theme beginning in the strings and repeated. A second theme appears in unison for the violins, violas, and bassoons, with a very picturesque accompaniment. In the trio the principal subject enters in the violins and the first part is repeated. In the Menuet, a Styrian rhythm, the subject is given out by the clarinet and bassoon, followed by the violins and developed without a trio. In the repeat of the first subject it is treated with still fuller harmonic effect. In the Romanza the principal theme is taken by the English horn, giving it a pastoral effect, and is developed by the other wood winds with a triplet accompaniment in the strings. The last movement, Furiant, might be described as a Slavonic frenzy. The oboe gives out the theme, which is then taken up by the strings. A contrasting theme appears, though it is based upon the same figure. In the development of the theme the composer has introduced rushing climaxes and tremendous fortissimos, the work closing with a brilliant display of orchestral resources and tonal pyrotechnics.

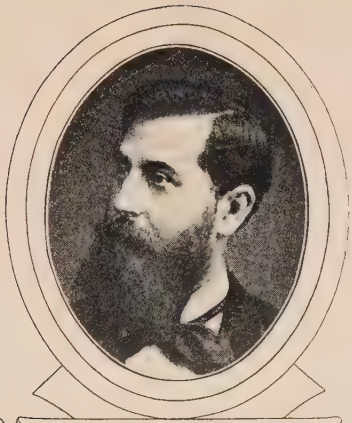
Dvořák is credited with introducing two new Bohemian forms — the "Dumken," or Elegy, and the "Furiant," a wild Scherzo, as described above.

"Slavic" Rhapsody, No. 3. Op. 45

The "Slavic" Rhapsody is somewhat unique, being in four sections, but constructed upon a single theme, which is first stated by the harp alone, and is then taken up by the wood winds in an andante maestoso, and further developed by the 'cellos, wood winds, and harp. In the second section, allegro assai, the theme appears in ever shifting figures, at last worked up to a powerful fortissimo by full orchestra. In the third section, poco andante, the theme appears in its first form in the wood winds, most ingeniously elaborated, and also in its second form. In the final section it returns in many new shapes, and in the coda two more variants of it appear. As the title indicates, the color of the rhapsody is Slavic. Its musical contents are extremely interesting from the skilful manner in which the dominant theme is treated.

Overture, "Mein Heim." Op. 62

The overture "Mein Heim" ("My Home") is based upon two themes from Bohemian folk songs. Both appear in the introduction, andante maestoso quasi adagio, which, opening pianissimo, works up to a fortissimo. It gradually dies away, but soon through a vigorous crescendo leads to the main section of the overture, which opens with a new subject in dance time. After a brilliant development of this subject a quieter second subject appears, which is followed by subsidiary passages from the first. The first subject also appears in the coda, closing the overture. The work is short, but is most charmingly



CLÉMENT P. L. DELIBES

ANTONIN DVOŘÁK

SIR EDWARD ELGAR

and poetically treated. Dvořák's "My Home" was at Muhlhausen, Bohemia.

Scherzo Capriccioso. Op. 66

The "Scherzo Capriccioso" was first performed in America by the Brooklyn Philharmonic Society in 1884, under the direction of Theodore Thomas. It opens allegro, with a phrase given out by the horns, which plays an important part in the structure of the piece. The principal subject follows and is announced by full orchestra, and after development gives place to a new subject for the violins in dance rhythm. The first subject is again treated, and the entire first part of the allegro is repeated. A melody for the English horn, an instrument of which Dvořák seems to have been fond, opens the trio and is followed by a theme for the strings, flute, and oboe. After the usual development the coda, constructed upon the horn theme in the allegro, is worked up to a climax, bringing the scherzo to its close.

Overture, "Husitzka." Op. 67

The "Husitzka" Overture was composed in 1883 and had its first performance in America under the direction of Mr. Van der Stucken. The occasion of its composition was a commission to write a piece for the opening of the new Bohemian Theatre in Prague, which replaced one destroyed by fire two years previously. As the theatre was a national one, all classes of the Bohemian people contributed toward its erection, and Dvořák's overture added to the brilliancy of the dedicatory ceremonies. For the subject of his work the composer selected a stirring national event, — the struggle of the followers of Johann Huss, the religious martyr, — and for

its main theme an impressive and defiant theme from one of the Hussite battle hymns. Around this theme in its varying forms and expression the overture is built. It depicts the alternating hopes and fears of the Hussites, the fury of the strife, and at last, in a jubilant climax, the triumphant outcome.

Overtures "In der Natur," op. 91; "Carnival," op. 92; "Othello," op. 93

The three overtures entitled above are grouped together for the reason that they were written as a trilogy by the composer and were intended to be played together. At their first performance in America in 1892 they were so given under Dvořák's direction. They were styled "Triple Overture" and were described in the programme as "Nature," "Life" ("Bohemian Carnival"), and "Love" ("Othello"). Since that time, however, they have been issued separately and are rarely performed together. In fact the interrelation of the three seems somewhat forced, when judged by the titles, but they are connected by the link of one theme which is specially conspicuous in the first and third overtures, with a reference to it in the second.

As to the "Nature" Overture Dvořák has left this clew to its meaning: "The composer chose in the part entitled 'Nature' to present the emotions awakened in a solitary walk through meadows and woods on a quiet summer afternoon when the shadows grow longer and longer until they lose themselves in the dusk and gradually turn into the early shades of night." The overture opens with the theme already mentioned, given out by the bassoons and violas with soft responses by the flute. It is developed in a graceful crescendo, and finally is announced fortissimo by full orchestra. After subsidiary passages,

the strings give out, pianissimo, a light and trifling little theme. This also is gradually worked up to a climax in which the first theme returns fortissimo. After the free fantasia, the third part begins with the first theme announced by English horn and bass clarinet. Further development follows, and the coda opens with the first theme fortissimo in the horns and trumpets, accompanied by the violins and violas, after which the overture comes to a tranquil close.

The composer has also left a clew to the meaning of the "Carnival" Overture. He says he "imagines the lonely, contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes." The overture begins with a brilliant, vigorous theme, fortissimo, for full orchestra, describing the revelry of the people, which is freely developed. After subsidiary passages, the first and second violins introduce a second theme of a more quiet nature, a counter figure appearing for the oboes and clarinets. After its development, the opening theme returns to the violins, wood winds, and harp, and a fortissimo leads to an entirely new subject, andantino con moto. The wanderer, mentioned in the composer's statement, accidentally encounters some surreptitious lovemaking in a quiet corner, and this gives rise to an episodic melody alternately announced by flute and violins with an accompanying figure for the English horn. The episode is a charming one, but is of short duration, and leads to the original allegro and passages from the first theme. After a brilliant climax, the first theme returns and is most richly developed. The revelry is then resumed, and its musical description closes the overture.

Except for the "Nature" theme, which binds the three

overtures together, the relation of "Othello" to its two companions is very vague. It is rather a love poem than an overture. The "Nature" theme appears in the introduction as typical of Desdemona. The main section opens with a theme which clearly depicts the passion of Othello. It is answered by the Desdemona theme as soon as it is stated, and in the alternate statements and responses, and the transitions from the tragic wrath of the one to the piteous appeals of the other, their combinations and contrasts, the interest of the overture consists. It is a graphic picture of the last scenes of the tragedy — the prayer of Desdemona, her sleep and terrible awakening, the jealousy and revenge of the Moor.

Symphonic Poem, "The Wood Dove." Op. 110

"The Wood Dove" ("Die Waldtaube") was composed in 1895. It is based upon a ballad by Erben, a Bohemian poet, inspired by a national superstition that the souls of the departed who have lived exemplary lives reappear on earth as white doves. The composer's programme, appended to the score, sufficiently analyzes the music. The piece is in five parts: 1. Andante and funeral march, representing the widow following the body of her husband to the grave. 2. Allegro, the consolations of a well-to-do peasant who persuades her to solace herself by taking him for her husband. 3. Allegretto grazioso, the joyous wedding. 4. The mournful cooing of the white dove in the branches above the grave which smites the heart of the fickle woman and drives her to suicide. And lastly, an epilogue, andante piu lento, containing the moral of the story.

ELGAR (Sir Edward)

1857 –

ELGAR (Sir Edward)

1857 –

Suite, "The Wand of Youth." Op. 1 *a*

THE suite, "Wand of Youth," has an interesting history. In his twelfth year Elgar wrote a fairy play, "The Wand of Youth," and supplied the incidental music, the whole to be performed by members of the Elgar family. Forty years later, in 1907, he recast this music for concert purposes in two suites. The first, numbered op. 1 *a*, was given that year in London, and since that time has been played in America. It is in seven short movements. The first, "Overture," opens with the theme in the strings, followed by full orchestra. The second theme, a graceful melody, follows, succeeded by recapitulation and a coda based on the opening theme. The second movement, "Serenade," is introduced by the strings, the first theme announced by clarinet with accompaniment of strings and harps. This is followed by a new subject for first violins, which after its statement repeat the first theme. The third movement, "Minuet," is written in the old stately style for strings, wood winds, and horns, the violins announcing the theme. In this connection it is stated in the score, "The two old people enter." The fourth movement is a fairy rhythm called the "Sun Dance," the theme of which is announced by the wood winds. The second theme is given out by strings and clarinet and is followed by a waltz rhythm for the oboe and subsequently for first violins. After repetition of

this material a coda closes the movement. The "Fairy Pipers," marked "Two fairy pipers pass in a boat and charm them to sleep," is the fifth movement, which is based upon two themes — the song of the pipers, given out by the clarinets, and a second melody by the strings. The sixth movement, "Slumber Scene" is entirely for two bassoons, one horn, and muted strings, the theme announced pianissimo by the violins. The last movement, "Fairies and Giants," a presto, opens in the 'cellos and double basses, followed by the wood winds, which take up a light figure, repeated by the strings. After the development of this material the giants have their turn in an unmistakably portentous section of the movement as compared with the light, sprightly opening. It is followed by a repetition of the fairy music, with suggestions of the giants, and a coda closes the suite.

Concert Overture, "Froissart." Op. 19

The Froissart Overture was one of Elgar's earlier works. Its motto, "When Chivalry lifted up her lance on high," is from one of Keats' poems, and indicates the general character of the music. The overture opens with a vigorous martial introduction, after which a stately first theme is given out pianissimo. Its development with new subsidiary material is very effective, and leads finally to the reappearance of the theme fortissimo. As this part of the movement dies away, the second theme, with a counter-theme for solo clarinet and first violins, appears, the former being most conspicuous in the development, at the close of which the first theme is again heard. In the closing section the second theme and its counter-theme appear, but this time the latter is given to the clarinets, the elaboration of which brings the overture to a fine concluding climax.

Variations. Op. 36

The "Variations," op. 36, or, as the composer himself styles the main theme, the "Enigma," was first performed in London in 1899 under the direction of Richter. The score comprises a theme and fourteen variations, and is dedicated to fourteen of his friends. Elgar has made a statement which, while it does not throw much light upon the musical nature of the work, clearly explains the nature of his scheme. He says:

"It is true that I have sketched, for their amusement and mine, the idiosyncrasies of fourteen of my friends, not necessarily musicians; but this is a personal matter and need not have been mentioned publicly. The 'Variations' should stand simply as a piece of music. The 'Enigma' I will not explain — its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the 'Variations' and the theme is often of the slightest texture; further through and over the whole set another and larger theme 'goes,' but is not played. So the principal theme never appears, even as in some late dramas, *e. g.*, Maeterlinck's 'L'Intruse' and 'Les sept Princesses' — the chief character is never on the stage."

Each of the "Variations" is headed by the initials of the friend to whom it refers, but it is not easy, considering the concealed identity of the friends, to understand their idiosyncrasies from the musical descriptions. The work is truly an "enigma," but is none the less enjoyable on that account if it is regarded, as the composer says, simply as "a piece of music." Its opening theme, andante, is strong and expressive, and the succeeding variations are sketched in a masterly manner, some of them powerful, bold, and heroic, others vivacious, animated, and tranquil, and now and then one so graceful in its melodiousness as

to indicate that it represents one of the gentler sex. The final variation is one of great brilliancy and broad scoring, serving as a climax to the other thirteen. As the composer takes all his music seriously, there is very little sentiment and still less humor in these sketches. His fourteen friends, judged by their musical portraits, are fourteen serious persons, genial, refined, and intellectual. What their special idiosyncrasies may be is only another feature of the "Enigma"; but if this music is approached from the abstract side, it will prove one of the strongest of Sir Edward Elgar's minor compositions.

Concert Overture, "Cockaigne" ("In London Town"). Op. 40

The concert overture, "Cockaigne," presents a panorama of London street scenes. According to the composer's programme he intends to describe "the sights a pair of lovers encounter during an afternoon's stroll in that city." The overture opens with a picture of the life and animation of the streets. Then follows a section devoted to the ardor of the lovers themselves as they turn aside into one of the parks and enjoy themselves in a sequestered spot. Their loving conversation is interrupted by gamins who discover them. They seek the streets again and watch the approach of a military band whose music is heard in the distance, grows louder, and gradually dies away. Then they enter a church where the organ is being played, but as the noise from without penetrates the church the rest of the overture is of a mixed secular and religious character. Passing once more into the street, our lovers find all their former experiences repeated and intensified.

Overture, "In the South," ("Alassio"). Op. 50

From the emotional point of view Elgar seems the most expressive in his minor pieces. His large works, like his so-called oratorios, which are rather sacred music-dramas, are complicated webs of motives which require the intelligence of the trained musician for accurate understanding. In his smaller pieces, however, he seems to give expression to himself, especially when these pieces are inspired by nature. Nothing more charming in sea music has been written than his cycle of sea songs. In the overture under review, "conceived on a glorious spring day in the valley of Andorra," he beautifully blends the joys of nature with the recollections of the past. The score has the motto: "A land which *was* the mightiest in its old command and *is* the loveliest; wherein were cast the men of Rome. Thou art the garden of the world."

The overture opens with a short, breezy theme given out by clarinet, horns, violins, and 'cellos to an accompaniment of the other strings and wood winds. Other figures are developed from this and lead to a vigorous and exultant climax. Gradually the music grows more tranquil, and the wood winds and muted strings engage in a pastoral dialogue, presenting the episode of "a shepherd with his flock and his home-made music." As it dies away the drums and double basses prepare for the entrance of the first sustained theme of the overture, the preceding ones having been fragmentary, which is given out by first violins and as solo for viola and 'cello. Another tranquil passage follows, the two forming, as it were, a sort of dreamy reverie, from which in the final working out we pass to the episode, "the relentless and domineering invading force of the ancient day and the strife and war of a later time." It is a strong tone-picture of war and violence. As the tumult

dies away, the episode changes to one of charming beauty — the shepherd's melody for violin solo to the accompaniment of first violins divided into threes, four solo second violins and harps. The song is repeated by the first horn, passing to the violins and violas pianissimo throughout. Bits of other themes are woven in, after which the solo viola leads to the recapitulation, which closes this beautiful overture in an elaborate and joyous manner.

FLOTOW (Friedrich)

1812 – 1883

FLOTOW (Friedrich)

1812 – 1883

Overture to "Stradella"

FLOTOW wrote two popular operas, "Martha" and "Stradella." "Martha" as a complete work has been the most admired of the two, but the overture to "Stradella" has held a place on concert programmes longer than that of its companion. "Stradella" was first produced in Paris in 1837. Its story is devoted to the well-known episode in the loves of Stradella, the Italian musician, and Bassi's fair ward, Leonora; their persecution by the hired bravos, Barbarino and Malvolio; and the rescue of Stradella, who is saved by his hymn to the Virgin, which moves the hearts of his would-be assassins. The overture begins with an andante quasi adagio, the main subject of which is the hymn, set for four male voices, in the finale of the opera. This serves for an introduction and is followed by an allegro movement, at the close of which an expressive passage occurs, several times repeated in the overture. The second theme is a charming melody, which refers to a chorus in the second act. In the coda, closing the overture, the Virgin's Hymn is heard once more.

FOOTE (Arthur)

1853–

FOOTE (ARTHUR)

1853–

SUITE IN D MINOR. OP. 36

THE suite in D minor by the American composer, Arthur Foote, was first performed by the Boston Symphony Orchestra in 1896. It is in four movements: 1. Allegro energico con brio. 2. Expressivo, non troppo adagio. 3. Andante expressivo con moto, and variations. 4. Presto assai. The first movement opens at once with a bold theme, which, after development, gives place to a second and more cantabile theme sung by the strings. It is elaborated by them, as well as by the wood winds and horns, until the first theme returns. The two themes are then worked out, and the movement closes with a brilliant and vigorous coda. The second movement is in a quieter mood, opening with a cantabile theme in the strings, extended to the wood winds and horns. The second theme is given out fortissimo by the horns, trumpets, and trombones, and, gradually subsiding, is transferred to the wood winds with string accompaniment. After its return in full orchestra the first theme is again heard, as a solo for the horns and 'cellos with accompaniment of the strings and wood winds, closing the movement. The third movement is a plain theme with seven variations, given out originally by the strings and eventually taken by the wood winds. The last movement consists of the free development of two sharply contrasted themes, at times in fugal form, and closes in a vigorous manner.

Four Character Pieces. Op. 48

The four character pieces, inspired by verses from Omar Khayyám's "Rubáiyat," were written in 1900. The composer himself has furnished the following analysis of them:

I

"Iram indeed is gone with all his Rose,
And Jamshyd's Sev'n-ring'd Cup where no one knows;
But still a Ruby kindles in the Vine,
And many a Garden by the Water blows."

Andante commodo, in B major and 3–4 time: The theme heard at the outset in the solo clarinet runs through the whole, with a contrasting counter-subject; while always there is an accompaniment persisting with a "strumming" sort of rhythm.

II

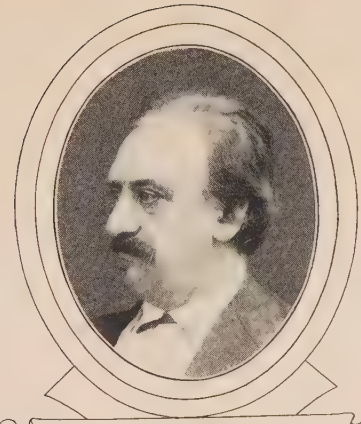
"They say the Lion and the Lizard keep
The Courts where Jamshyd gloried and drank deep:
And Bahrám, that great Hunter — the Wild Ass
Stamps o'er his Head, but cannot break his Sleep."

Allegro, in B minor and 3–4 time: The basis of this is a strongly accented theme stated at the commencement by the first violins. For this the fullest orchestra is used, and there are occasional touches of cymbal, tambourine, etc.

The middle part is as a revery:

"Yet ah, that Spring should vanish with the Rose!
That Youth's sweet-scented manuscript should close!
The Nightingale that in the branches sang,
Ah whence, and whither flown again, who knows!"

In this the accompaniment is softly given by the strings, harp, etc., the melody being sung by clarinet and flute. This dies out, and the first theme returns — ending fortissimo.



FRIEDRICH FLOTOW

ARTHUR FOOTE

CÉSAR FRANCK

III

"A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread — and Thou
Beside me singing in the Wilderness —
Oh, Wilderness were Paradise enow!"

Commodo, in A major and 4–4 time: The subject heard at the start in the strings appears in changing forms, without any other contrasting theme, and is based throughout on an organ-point on the dominant (prolonged E in the bass). It fades out in the strings in their highest positions, with a few last E's in the harp.

IV

"Yon rising Moon that looks for us again —
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same Garden — and for *one* in vain!"

With strongly marked rhythm, in E minor and 6–8 time: After some chords with harp and strings pizzicato the theme enters in the solo horn and violoncello — rises to fortissimo and, again, dies out in the E minor chord, being succeeded by the Più allegro (in B major and 3–4 time) —

"Waste not your Hour, nor in the vain pursuit
Of This and That endeavour and dispute;
Better be jocund with the fruitful Grape
Than sadden after none, or bitter, Fruit."

This next is a sort of Scherzo, toward the end of which is a reminiscence of the theme of the first piece, fortissimo. This subsides, and after a pause the first theme returns, with a wavy accompaniment in divided strings — the movement proceeding thence to an expressive pianissimo close.

FRANCK (César)

1822 – 1890

FRANCK (César)

1822–1890

Symphonic Poem, "Les Eolides"

IN the symphonic poem, "Les Eolides," the first of Franck's works of this class, Leconte de Lisle's poem of that name is used as the subject. It was played for the first time at a concert of the Paris Société Nationale, May 13, 1877, and was hissed. Seventeen years later it had another hearing and was received with enthusiasm. The work is written in a single movement, allegretto vivo, and the music tells its own story. It is purely free and unconventional, the composer letting his fancy run untrammelled after the opening motive, which gives expression to the first lines of the poem, "Oh, floating breezes of the sky, sweet breaths of the fair Spring that caress the hills and plains with freshest kisses." The sentiment of the poem is admirably reproduced in this graceful and picturesque music. Analysis is not needed to convey its meaning to the hearer.

Symphonic Poem, "Le Chasseur Maudit"

The symphonic poem, "Le Chasseur Maudit," was written in 1883 and first performed in the following year. It is based upon the familiar ballad of Bürger's, "Der wilde Jäger" ("The Wild Huntsman"), and is divided into four sections, for which the composer has provided a programme. In the first movement, amid the pealing of bells, the shouts of the crowd, and the intoning of

a chant, the hunting horn of the Count of the Rhine is heard as the huntsmen prepare for the chase. In the second movement the chase is in full progress over the fields and moors. A voice bids the Count listen to the pious chant, but he refuses and urges his horse forward. In the third movement he is found alone; his horse cannot move, nor will his horn utter a sound. A strong piercing theme gives out the curse, "Desecrator, be forever driven by the Evil One." In the last movement flames shoot up and the Count flies, forever pursued by demons. The music is too vivid to need explanation.

GADE (Niels Wilhelm)

1817 – 1890

GADE (Niels Wilhelm)

1817 – 1890

Overture, "Nächklänge aus Ossian." Op. 1

THE overture, "Nachklänge aus Ossian" ("Echoes of Ossian"), was written by Gade in 1839, when he was an obscure violinist in Copenhagen. It won a prize offered by the "Social Amateurs," Spohr being one of the judges, and from that time he became known as a composer. In this overture he has sought to reflect the spirit of the Ossian poetry. After brief passages for the violas and bass strings, supported by violins and horns and the gentle roll of drums, the 'cellos announce a sombre melody. The wood winds follow in short phrases. The clarinet, bassoon, and horn take the theme, and at last it extends to all the wind instruments fortissimo. It is the sunrise and hunters' horns are heard. Another figure for the chase enters, after which the original subject reënters, given out by the brasses and harps. The two subjects are interwoven, the second figure continually growing stronger, and at last a unison by the strings prepares the way for the second theme, announced by the oboe and taken successively by bassoon and horn. It is a gentle, graceful melody, and is thought by some to be a tribute to womanly beauty. After a repetition of this theme the working out begins, followed by the recapitulation for which the horn call prepares the way. The coda is constructed from the material in the introduction and brings this remarkable realization of Ossianic beauty to its close.

Overture, "In the Highlands." Op. 7

Gade's Scotch overture, "In the Highlands," was also one of his early works. It opens with a phrase for the clarinets and violins, answered by brief phrases in the first violins, all decidedly Scotch in character. An allegro follows, introducing a melody for the wood winds, which is also part of the introduction. The first theme enters, allegro di molto, in an energetic manner. The second, which is of a quiet, peaceful character, is announced by the oboe and 'cellos, followed by the flute and repeated by the violins. A third new melody appears for the flute and with the customary working up of this material, except that the second subject is not repeated, the charming overture closes.

GLAZOUNOV (Alexander Constantinovitch)

1865 –

GLAZOUNOV (ALEXANDER CONSTANTINOVITCH)

1865 –

"ORIENTAL RHAPSODY." OP. 29

THE music of Glazounov, one of the most prominent representatives of the new Russian school, is characterized not alone by its national traits, but by his tendency to use the classical form, in which he differs from some of his associates. His "Oriental Rhapsody," however, as well as some of his other early works, abounds in melody and is characterized by a decided Oriental color. The programme of the rhapsody gives a close sketch of the music. The first part opens with night in the city and the calls of the watchmen. As they die away the song of an improvisator is sung by the strings. It is taken up gradually by other instruments to a very rich accompaniment, continuously growing in intensity. As it closes, the calls of the watchmen are heard again. These again cease, and the oboe gives the signal for a lively dance, which is worked up by the percussion instruments in the most rollicking manner. As the dance comes to an end, an old man is introduced, who sings a tender melody to a sombre harp accompaniment. At its close, the watchmen's horns are heard again, and a brilliant march announces the return of the triumphant army, accompanied by the shouts of the people, who join in another animated dance, in the midst of which is heard a strain of victory. In the finale all this material is worked up with great skill.

Symphonic Tableau, "The Kremlin." Op. 30

The symphonic tableau, "The Kremlin," was written in 1890. It is purely programme music, elaborately constructed and national in character. It has to do with festivities and church rites rather than with the tragic incidents connected with the long, dark history of the Kremlin. The work is in three sections. The first, "Popular Feast," is made up of several sub-sections, freely scored and descriptive of the general title. The first, an allegro, is given out by the 'cellos and violas with a droning accompaniment in the double basses. A folk-song melody follows for the strings and wood winds. An allegretto melody ensues for the clarinet and trumpet with string pizzicato accompaniment. After the elaboration of these episodes a new one enters in the first violins and 'cellos. The subjects already introduced follow in order, and their working out brings the first part to its close. The second part, "In the Monastery," describes a Russian church festival occasion. It opens in serious style, with a theme for the violas and basses, followed by intonations given out by the bassoons and clarinet, the material being taken from the Greek Church liturgy. It is followed by a new subject of a different character for the clarinet, supported by the second violins and harp, which leads back to the intonations already mentioned, and is followed by the new theme, the development of which brings this part to a close. The third part, "Entrance and Greeting of the Prince," is of a sonorous and stately character. It is introduced by the horns and bassoons, and leads to the opening theme given out in unison by the strings, wood winds, and horns. The development of this material, reinforced by a new subject of a more tranquil nature, at last leads to a tremendous climax in which

the principal subject is given to the basses. The coda is constructed from this material and closes the work in a brilliant and vigorous manner.

Suite, "Ruses d'Amour." Op. 61

The suite, "Ruses d'Amour," one of the most elaborate of Glazounov's dance compositions, is made up of selections from a ballet of the same name which was written in 1898. It contains five movements. The first is entitled "Introduction, premier scene, Gavotte, Musette, Sarabande, and Farandole." The introduction, based upon two melodies, is a graceful prelude to the opening scene of the ballet. Melodious themes are given out by the flutes and strings, and a brief interlude leads to a charming gavotte and musette. A short sarabande follows, giving place to a lively farandole. After the reprise the first movement closes with a brilliant climax. The second movement, "Grand Valse," based upon two themes with a coda developed from the first theme, tells its own story. The theme is introduced by the clarinet, eventually appearing in the strings. The third movement, "Ballabile des Paysans et Paysannes," is, as its title indicates, a pastoral dance. The fourth movement, "Grand Pas des Fiancés," is a tender, graceful romanza for solo violin and 'cello. The closing movement, "La Fricassée," is a sprightly, gay piece of music, full of dash and humor, its opening subject given out by violas and 'cellos, leading to the main theme heard in the violins. It might not inaptly be described as a fricassee of themes in this delightful ballet suite.

Overture "Solenelle." Op. 73

Unlike most of Glazounov's concert pieces, the overture "Solenelle" has no programme. It was composed in 1901,

and at the time of its first performance in that year was entitled a "Festival Overture," and was evidently intended as a fitting prelude for any pageant. It opens, like some others of Glazounov's compositions, with a resonant proclamation of chords by the strings and brasses, after which the wood winds and horns enter with a theme which is extended soon to the violins, answered by a short phrase for the violas, 'cellos, and bassoon. The introduction closes, as it opened, with vigorous chords. The main section begins with a melodious theme for the violins, closed by the wood winds. This is followed by the second theme, which subsequently is taken by the clarinets with string accompaniment and fully elaborated. The first theme now returns, and is worked up with subsidiary passages from the introduction. The elaboration of all this material and the coda, based on the opening theme, close the overture.

Suite, "From the Middle Ages." Op. 79

The suite, "From the Middle Ages," was written in 1902. It is purely a piece of programme music and freely composed in four movements. The first of these, "Prelude," suggests a castle by the seashore in which are two lovers. The second, "Scherzo," represents a Death dance in a street theatre, with Death playing his violin and inviting the people to dance. The third is the graceful serenade of a troubadour. The fourth opens with the trumpets summoning the troops, and a procession of priests chanting and blessing the soldiers, their march blending with the priestly intonation, ending in a climax of popular enthusiasm as the priests' chants gradually die away.

GLINKA (Michael Ivanovitch)

1804–1857

GLINKA (Michael Ivanovitch)

1804–1857

Overture to "Life for the Czar"

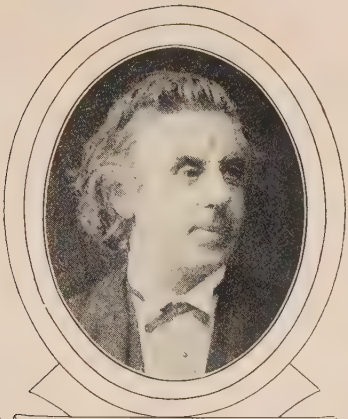
THE name of Glinka must ever be famous, though his music is comparatively unfamiliar to the Western musical world, for he was the founder of Russian national music. It was in 1832 that he conceived the project of a national opera, for which the subject "Ivan Soussanine," afterwards known as "Life for the Czar," was chosen. Baron Rosen, an *attaché* of the Court, prepared the libretto, and the opera was produced with extraordinary success at St. Petersburg in 1836. It was hailed with enthusiasm by the Russians. At last they had a school of music of their own. The scene of the story is laid in the Russian provinces in the seventeenth century, which had been invaded by the Poles with such success that they were before the walls of Moscow. In this crisis Michael Feodorovitch was chosen Czar. The invaders made every effort to capture him and ordered a Russian peasant, Ivan Soussanine, to reveal the Czar's hiding place. He feigned consent, and led the Polish army through swamps and forests until it was utterly demoralized. When its commander realized that his plans were frustrated, Ivan paid the penalty with his life.

In Glinka's day the music of the present new school with its programme character was unknown. He founded his school upon the regular forms of composition. He utilized the national themes, not as mere displays of local

color, but as regular parts of his music, treated contrapuntally, and produced their effects simply and regularly, though he was a master of the orchestral technique. In a word, he made Russian music distinctive. Hence there is no garish color or barbarian effects in this overture, which laid the foundation of his scheme so strong and enduring. A characteristic Russian melody, given out by the oboe, forms the basis of its introduction. Then follows the main movement in regular sonata form. The principal theme is given out by the first violins. A transition, based upon it, leads to the second, which is assigned to the clarinet. Development follows, referring to the first theme. Then comes the recapitulation, and a long and elaborate coda dealing with the previous material brings this epoch-making overture to its close.

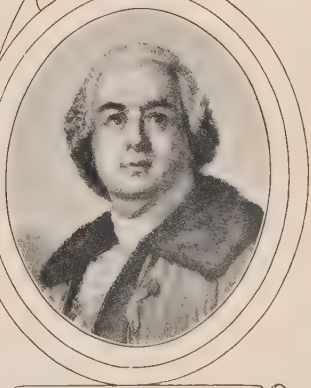
Overture to "Russlan and Ludmilla"

The second of Glinka's operas was "Russlan and Ludmilla," the text written by the famous Russian poet, Pushkin. It was first produced in St. Petersburg in 1842 and met with great success. The introduction begins with fortissimo chords for full orchestra. The first theme is given fortissimo by the violins, violas, and flute, accompanied by all the other instruments. After a brilliant episode in the wood winds with string pizzicato accompaniment, and other subsidiary passages, the second theme appears — a graceful melody for the violas, 'cellos, and bassoon. It is then taken up fortissimo by full orchestra and prepares the way for the concluding theme. After a short, free fantasia, the first theme reappears in the strings and introduces the third section of the overture, in which the second and concluding themes are treated. The coda, based upon the first theme, is very brilliant, and is enriched by a bell-like effect produced by the brasses.



NIELS WILHELM GADE

A. C. GLAZOUNOV



RITTER
VON GLUCK

Fantasia, "Komarinskaja"

The fantasia, "Komarinskaja," is one of the earlier works of Glinka. The score title is "Komarinskaja, fantasia for orchestra on two Russian folk songs, Wedding Song and Dance Song." The fantasia, which was written in 1839, is freely composed and very vivacious in character. After a brief introduction, moderato, the Wedding Song is sung by the violins, violas, and 'cellos, then by the wood winds, and is finally elaborated by full orchestra. The movement then changes to an allegro. After a short prelude the violins take up the Dance Song or "Komar," which at last closes fortissimo in the entire orchestra. The Wedding Song returns again, followed by the Dance Song, which brings the fantasia to a close in a spirited manner.

GLUCK (Ritter von)

1714–1787

GLUCK (Ritter von)

1714–1787

Overture to "Iphigenia in Aulis"

THE overtures to Gluck's operas, though few of them retain a place in the modern concert repertory, possess unusual interest because they are the preludes to the dramatic works in which Gluck introduced certain reforms which may be summed up in his own words: "My idea was that the relation of music to poetry was much the same as that of harmonious coloring and well depicted light and shade to an accurate drawing, which animates the figures without altering their outlines." In this respect Gluck was the forerunner of Wagner in laying the foundation for what we now call the "music-drama" as developed by the latter. The opera in question, which is based upon the story of Iphigenia in Aulis, as contained in Euripides' tragedy, recast by Racine, and again arranged from Racine's setting by Du Rollet, was first performed in 1774. As originally written, the overture had no ending, but led without interruption into the opening scene of the opera. Mozart is supposed to have written a closing section to adapt it for concert use, and Wagner made sundry revisions and also wrote a coda to take the place of the Mozart ending. The overture begins with a slow movement, followed by an allegro, the old method of writing overtures. The slow movement is in strict style and is divided between the strings and wind instruments. The first subject of the allegro appears several times, followed by Episodes, each worked up in strict time and

frequently repeated. Wagner sums up the contents of the overture in four subjects, the first occurring in the slow movement as an invocation for deliverance from affliction. The other three he finds in the allegro. The second represents assertion of overbearing authority; the third, expression of womanly tenderness; and the fourth, deep sympathy. This interpretation gives the general character of the various sections of the overture.

Overture to "Iphigenia in Tauris"

The overture to "Iphigenia in Tauris" is not an overture in the strict sense, but a brief prelude. It is included in this collection for the reason that it introduces one of the grandest of Gluck's operas, the one indeed which settled his preëminence in the famous Gluck-Piccini war at the time when the Académie de Musique of Paris commissioned the two rivals to produce an opera on the same subject, and Gluck carried off the laurels. It was set to the text written by the poet Guillard, who based his libretto on the tragedy by Guimand de la Touche, and was first produced in 1779. The prelude simply describes a calm, peaceful sea and then a furious storm, during which Iphigenia enters with the priestesses and offers a prayer of thankfulness. The prelude is in keeping with Gluck's idea that "the overture ought to indicate the subject and prepare the spectators for the character of the piece they are to see."

GODARD (Benjamin L. P.)

1845 – 1895

GODARD (BENJAMIN L. P.)

1845 – 1895

SUITE FROM "JOCELYN." No. 1

ALTHOUGH the French composer, Benjamin Louis Paul Godard, has left a large number of works, including dramatic symphonies, operas, concertos, and suites, as well as pianoforte and chamber music, his works are not often performed outside of his own country. The one work best known to American concert-goers is his first suite from "Jocelyn" — an opera, the text of which was adapted from Lamartine and which was first performed in Brussels in 1888. After this performance Godard made two suites from its materials. The first suite comprises four movements. The first, "Prelude," opens with a mysterious theme given out by the muted violins in unison and without accompaniment. After brief elaboration a more vigorous theme presents itself for the wind instruments, fortissimo. The opening theme then returns pianissimo for the flute, accompanied by the strings. This is followed by a rustic dance tune. After the working up of previous material the movement closes fortissimo. The second movement, "In the Mountains," which is an intermezzo in the opera, begins with a theme suggestive of the mountains, alternating with a melodious theme for 'cellos and the English horn. The third movement is another intermezzo, "Entr'acte gavotte," a charming and graceful gavotte assigned to the muted strings. The last movement, "Carillon," opens with a theme in which bells are introduced, interwoven with several subsidiary passages suggestive of a festival.

GOLDMARK (Carl)

1830 –

GOLDMARK (Carl)

1830 –

Overture, "Sakuntala." Op. 13

THE overture to "Sakuntala," first produced in Vienna in 1865, marked the initial step in Goldmark's success as a composer. The story which it illustrates is that of Sakuntala by Kalidasa, the Indian poet and dramatist. Sakuntala, a water nymph's daughter, is brought up by a priest in a sacred grove and adopted as his own daughter. King Dushiante, entering the grove, sees her, falls in love with her, and they are eventually married. The King gives her a ring which will identify her as his wife when she goes to his city. In the meantime another priest, actuated by motives of revenge, magically deprives the King of all recollection of her. While washing her raiment in the sacred river Sakuntala loses the ring. When at last she presents herself to the King he disowns her, and she is driven away. Her mother, the nymph, in pity comes for her. The ring is found by a fisherman, who brings it to the King. The sight of it restores his recollection of Sakuntala and he is filled with remorse. In a campaign against the demons he finds Sakuntala, and they are happily united.

The overture opens with a rippling melody for the violas, 'cellos, and bassoons, indicative of Sakuntala's parentage. After a few measures the clarinet and 'cellos in unison sing the first theme, a love melody with soft accompaniment of the strings and bassoons. After the working out of this

material, another theme, a hunting melody, appears in second violins, violas, and horns, and after elaboration leads to a fortissimo for full orchestra. Still another and very melodious theme appears in the oboe and clarinet, leading to an outburst of harmony in full orchestra. The allegro begins pianissimo, and ending fortissimo, closes the first part of the overture in a vigorous climax. After the free fantasia the coda follows, based upon passages from the hunting theme and leading to a fortissimo presentation of both first and second themes. A climax, beginning with the hunting song, closes the overture.

Overture to "Penthesilea." Op. 31

The overture to "Penthesilea" is a prelude to the incidents in the drama of the same name written by Heinrich von Kleist. The story is substantially as follows: Penthesilea, daughter of Mars, was celebrated for her beauty and bravery as Queen of the Amazons. She assists Priam in the Trojan War and fights against Achilles, with whom she had been in love, and is slain by him. The hero, recognizing her armor after her defeat, is so overcome by her loveliness that he sheds tears for having sacrificed her to his rage. The opening theme, allegro energico, given out by full orchestra, is bold and passionate, and represents the Amazons' march to battle. The development of this theme leads to a new figure with accompaniment growing out of the opening theme, and after episodical treatment returns to the original subject. A subdued passage follows, expressive of a dialogue, interrupted by a melodic phrase for the clarinet. A new theme now appears for the flute and clarinet, the strings continuing the dialogue. Several new ideas follow. The oboe has a fresh theme, supplemented by the strings, and responded to by the flute, the two at last uniting, followed by a new and

joyous theme given out by full orchestra. Episodes lead back to the original subject, and at last a furious outburst indicates the battle and defeat. There is a sudden pause. Penthesilea is slain. The rejoicing of the conqueror turns to lament, and a funeral march closes the overture.

Overture, "Prometheus Bound." Op. 38

The overture, "Prometheus Bound," is one of Goldmark's mature works and one of the strongest and most dramatic of concert overtures. It is based upon the familiar myth, from the Æschylus trilogy, of Prometheus' successful resistance to the purpose of Zeus to destroy the human race, his theft of the fire, and his chaining to the Scythian rock as a penalty. The rest of the myth concerns the intercession of Oceanus and his daughters in behalf of Prometheus, his refusal to divulge the secret which alone can save the god from the loss of his power, the wrath of Zeus in consequence, and his final release by Heracles. The composer has left no programme. The overture consequently is to be considered purely as the expression of human courage, endurance, and strength of will in resisting the power of the gods. It opens with a theme suggestive of the mournful loneliness of the bound Prometheus. It is followed by a tender, plaintive strain, which has been variously interpreted, leading to passages indicating the laments of the sea nymphs. Offset against this is a more vigorous theme, evidently illustrating Prometheus' undaunted nature, and this in turn is succeeded by a fortissimo passage for the brasses, which clearly defines the wrath of Zeus, the whole closing with broad, rich harmonies in keeping with the subject. In its symmetry, close connection with the story, and in the expression of lofty feeling and serious purpose, it is one of the noblest of the Goldmark overtures.

Overture, "Sappho." Op. 44

The "Sappho" Overture is based upon the old legend of the Lesbian poetess and pictures her love for Phaon, which induces her to plunge into the sea from the Leucadian promontory, but as in the case of the "Prometheus Bound" Overture, the composer has left no programme. The overture is opened by broad, majestic phrases for the harp in a kind of march rhythm. They serve to introduce a beautiful pastoral melody for the oboe, known as the Sappho theme, which is further continued by the flute. As it comes to a close, the full orchestra, except heavy brasses and harps, announces a vigorous and very dramatic theme, the first theme proper. After elaboration it takes on a more melodic character as this section reaches a climax. The music now is more tragic in its nature and leads to a return of the Sappho theme for the oboe and horns. It is then taken up by the violins. The second theme is gradually worked up to a strong climax and subsides again to pianissimo, accompanied by wood winds and horns. The solo violin announces the Sappho theme with wood-wind accompaniment, and after a second climax a brilliant coda brings the overture to a close.

Overture, "In Italy." Op. 49

The overture "In Italy," though one of the composer's later works, is not one of his strongest. It has no introduction, but after a few measures for bassoon, kettledrums, and 'cellos, the opening brilliant theme is given out by the wood winds, trumpets, and violins, and is then developed by full orchestra. The solo oboe has the second theme, accompanied by bassoons, horns, harp, triangle, and tambourine, — a passage full of local color with subsidiary

episodes for 'cellos and double basses. The theme is developed at considerable length and brings the first part of the overture to a close. An episode follows with a theme for oboe, with harp and muted string accompaniment, which is repeated by the flute. After a short passage the first theme reënters, and the first movement is recapitulated, after which the overture comes to a spirited and melodious close.

GRIEG (Edvard Hagerup)

1843 – 1907

GRIEG (Edvard Hagerup)

1843 – 1907

Overture, "Im Herbst." Op. 11

THE overture, "Im Herbst" ("In Autumn"), is one of Grieg's earlier works, written in Rome, and its themes are taken from one of his songs, "Autumn Storm," composed in 1865. The overture was first performed in 1885, Grieg himself conducting it. Though in the usual Sonata form, it is simply constructed. After a slow introduction the first theme of the Allegro, which is taken from the opening measures of the song, is announced by the first violins. The second theme, taken from another verse of the song, is given out by the horns and clarinet. After the development of this material, a Coda, based upon a harvest song, brings the overture to its close.

Suite, "Am Holbergszeit." Op. 40

The suite, "Am Holbergszeit" ("In Holberg's Time"), derives its name from the Scandinavian poet, Ludwig Holberg, a contemporary of Bach, and the tribute to the poet is in the musical form in general use in Bach's day. It is written in five movements: 1. Preludium. 2. Sarabande. 3. Gavotte. 4. Andante Religioso. 5. Rigaudon. The first movement consists of a short theme, freely developed with alternating melodic phrases. The Sarabande is the old form of the dance, but is presented in a lighter and more sprightly manner. The Gavotte reproduces the old dance in more regular form, and its

musette, or trio, is in keeping with its old-time character. The andante religioso is an aria in the old style and recalls the classic manner, though the instrumentation is fuller. The last movement, Rigaudon, or Rigadoon, a lively French dance, begins with a duet for violin and viola, accompanied at the outset by violins and violas pizzicato, afterwards taken by the lower strings, the concluding part being arranged for full string orchestra.

Suite, "Peer Gynt," No. 1. Op. 46

The incidental music composed by Grieg for Ibsen's well-known drama, "Peer Gynt," written in 1867, was first published as a piano duet, but was afterwards made into two suites, the selections having been chosen by the composer himself. The story of Peer Gynt, his capricious, fantastic humor and bombastic arrogance, his abduction of the rustic bride Solweig and desertion of her, his love adventures in the halls of the mountain king and his ejection from them, his return home and the lonely death of his mother, Aase, his further adventures in the desert with the Bedouin girl Amitra, and the sad plight of the pseudo-prophet, his return, old and poor, to Solweig, in whose arms he dies — all the events of the familiar drama, indeed, are well known, both by the spread of the Ibsen cult and the many performances of the drama by the late Richard Mansfield and others.

The first suite comprises four movements: 1. Morning Mood. 2. Death of Aase. 3. Amitra's Dance. 4. In the Hall of the Mountain King. The first and fourth movements are written for full orchestra, but the second and third are scored without wind instruments. The first movement evidently typifies the awakening of day among the mountains and the revery of Peer Gynt, who in his sublime silliness fancies he is monarch of all he

CARL GOLDMARK

EDUARD H. GRIEG ASGAR HAMERIK

surveys. It is of a bright and cheery character, consisting of the free elaboration of a single pastoral theme, with which is interwoven a cantabile theme for the 'cellos. The second movement is an elegy, or, practically, a funeral march, describing the solitary death of Aase on the mountain side. It is made up of gloomy yet haunting harmonization, and the reiteration of its phrases is a fitting expression of the monotony of grief. The third movement gives the agility, grace, and suppleness of Amitra in the dance. It is in mazurka time. The 'cello has an independent melody running through the movement, and the use of the triangle with the string instruments gives it an Oriental effect of color. The last movement represents the episode of Peer Gynt's visit to the cavern of the gnomes and their grotesque incantations and dances. It is constructed upon a single motive, begun by the bassoons and gradually extended to the full orchestra. The entire movement, with the exception of the first few bars, is a repetition of a four-measure phrase from pianissimo to fortissimo, continually increasing in intensity.

Suite "Peer Gynt," No. 2. Op. 55

The preface to the complete score of Grieg's music to "Peer Gynt" contains the following description of the contents of the second suite.

"Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures — comes, for instance, to a peasants' wedding, where he carries off the bride up to the mountain peaks. Here he leaves her — [No. 1, The Abduction of the Bride, Ingrid's Lament: allegro furioso in G minor (2–4 time); andante doloroso in G minor (3–4 time)] — to roam about with wild cowherd girls. He then enters the kingdom of the Mountain King, whose daughter falls in love with him and dances to him — [No. 5,

Dance of the Mountain King's Daughter: allegretto alla burla in D major (2–4 time)]. But he laughs at the dance and the droll music, whereupon the enraged mountain folk wish to kill him. He succeeds in escaping, and wanders to foreign countries, amongst others, to Morocco, where he appears as a prophet, and is greeted by the Arab girls — [No. 2, Arabian Dance: allegretto vivace in C major (4–4 time)]. After many wonderful guidings of Fate he at last returns as an old man, having suffered shipwreck on his way — [No. 4, Solweig's Song: andante in A minor (4–4 time)]."

It will be observed by this analysis that the movements, "Amitra's Dance" and "In the Hall of the Mountain King," supplement similar situations in the first suite. The really new matter is the return home, the storm at sea, and Solweig's Slumber Song. The two suites are of the same general character except that the second is more fanciful in effect and unique in instrumentation.

Old Norwegian Romance with Variations. Op. 51

The composition entitled above was originally written for two pianos and subsequently scored for orchestra by the composer. The introduction opens quietly, and at last presents the theme in the strings, which is subsequently varied, — a quaint, simple, little Norwegian song. The variations are thirteen in number, and are so clearly worked out and so symmetrical in construction that they easily make their appeal and do not call for explanation. The final variation is the most elaborate. It begins with an adagio molto expressivo, the strings divided into nine parts, and opens in the violas, 'cellos, double basses thus divided, and the bassoon. It leads to a finale, allegro molto marcato, opening with a theme for the strings, wood winds, and horns worked up in a crescendo. The main theme of the movement is then repeated and ends in a tremendous

climax. The liveliest of codas founded on this theme, and the theme itself recurring in the muted strings and wood winds, close the work.

"Lyric" Suite (arranged from op. 54)

It seems to have been a favorite practice with Grieg to arrange orchestral suites from his minor compositions. One such is the "Lyric" Suite, an arrangement from a pianoforte cycle of six pieces designated as op. 54. Four of these pieces were originally scored by Seidl and afterwards rescored by Grieg under the title of "Lyric" Suite. The suite is constructed in four movements. The first, "Shepherd's Boy," is for strings and harp only and is opened with a delicate pastoral melody which, with its simple subsidiary passages, is treated in a dainty, dreamy manner. The second, "Norwegian Rustic March," is devoted to the elaboration of a rustic march theme, first announced by the clarinet, then repeated by the violins and gradually taken up by full orchestra. In the third, "Nocturne," the principal theme, a very quiet melody, is announced by the first violins and is then elaborated alternately with a more vigorous passage. The last movement, "March of the Dwarfs," is scored for full orchestra, and consists of a fantastic theme for the first violins, contrasting with a charming melody for the solo violin, the whole reaching a brilliant close.

"Two Northern Melodies." Op. 63

The "Two Northern Melodies," written for string orchestra, is also one of Grieg's minor compositions, but is characterized by charming melodiousness and graceful construction, as well as by unmistakable local color. The first part, "Im Volkston," is a slow movement, based upon

a folk song, as its name indicates. After a few introductory measures the 'cellos take the melody, accompanied by the remaining strings. The theme is then devoloped by the violins, and the movement comes to a close with the theme given out fortissimo by all the strings, and a brief coda. The second movement is extremely simple in form but is delightful in treatment. It opens with a slow, introductory melody, "Kuhreigen" ("The Cowherds' Tune"), worked up by all the strings, and closes with the "Bauerntanz" ("Peasants' Dance"), the melody of which is fascinating. The piece is a dainty bit reflecting aspects of Norwegian life.

HAMERIK (ASGAR)

1843–

HAMERIK (ASGAR)

1843 –

"NORDISCHE" SUITES, NOS. 1 and 3. OP. 22

ASGAR HAMERIK, who for so many years was musical director of the Peabody Institute at Baltimore, Md., has written five orchestral suites, all of them characterisitc and full of Scandinavian color, The first and best known of these is a fair example of the rest, all of which are marked by bright, clear instrumentation and an absence of any straining for effect. The opening movement of the first suite, "In the Forest," is dominated by a theme given out by the horn, passages from which are charmingly treated. The second movement, "Folk Song," with its harp prelude, is broadly scored for full orchestra. The next movement is a characteristic Northern dance, the "Springtanz," with a quaint rhythm, and closes with a minuet. An animated march movement for a bridal procession, with a very melodious trio, closes the suite.

The third suite of the series is in four movements. The first, "Skjalden's Kvad" ("Bard's Song"), is a weird melody introduced by a sweep of the harp and then taken by the muted strings. Various incidental passages are also elaborated. The second movement, allegro, "The Halling Dance," is a simple but attractive theme brought out in strong contrast by its mixed tempos. The third movement, "Saga," is another quaint melody, characteristically treated, while the last introduces a dance rhythm of a most vivacious kind. This suite indeed is almost entirely devoted to Norse dance music.

HARTMANN (Emil)

1836 – 1898

HARTMANN (Emil)

1836 – 1898

Overture, "Eine Nordische Heerfahrt." Op. 25

EMIL HARTMANN, a brother-in-law of Gade, and for some time director of the Copenhagen Musical Society, wrote several operas, concertos, songs, and piano pieces, but left only one concert overture, "Eine Nordische Heerfahrt." No programme accompanies this overture, and its meaning can only be inferred from its full title, "Trauerspiel Overture, Eine Nordische Heerfahrt — Les Vikings" ("Tragic Overture, a Northern Campaign — The Vikings"). The overture is scored for full orchestra and is in the regular sonata form. Its general spirit is of the Viking kind, — bold, dashing, and spirited, — with the tragic element pervading the whole. The introduction is based upon a figure from the first theme, which is forcible and impressive and is given out by the first violins with a passage for clarinet and flute. After elaboration, the second theme, which is more tranquil, makes its appearance in the 'cellos, clarinets, and horns. This, also, is developed, without repetition of the first part. The free fantasia is devoted to the elaboration of this material with a brilliant repetition of the first theme, followed by the second, and leading to a spirited coda, which closes the overture.

HUMPERDINCK (ENGELBERT)

1854–

HUMPERDINCK (ENGELBERT)

1854–

PRELUDE TO "HÄNSEL AND GRETEL"

THE charming fairy opera of "Hänsel and Gretel," Humperdinck's masterpiece, was written in 1893, and first performed in the same year at the Court Theatre, Weimar. It was followed by "Die Königskinder" in 1896, "Dornröschen" in 1902, and "Die Heirath wider Willen" in 1905, but none of these operas met with the success of "Hänsel and Gretel." The text of the opera was written by the composer's sister, Adelheid de Wette, for the amusement of her children rather than as a libretto, and was taken from Grimm's Fairy Tales. The story concerns the adventures of Peter's, the broom maker's, children, Hänsel and Gretel, who are lost in the forest, the visit of the Sandman, the appearance of the fourteen angels, who watch over them while they sleep, their awakening by the Dawn Fairy, the discovery of the Witch's gingerbread house, the latter's discomfiture as she is preparing to bake the children into gingerbread, and their final rescue by their parents. The prelude opens with a tender theme given out by four horns and two bassoons, which is regularly developed by the strings and other instruments, closing pianissimo. The movement now changes to a vivace. Accompanied by the wood winds and strings pizzicato, the trumpet sounds a vigorous passage, and as it comes to a close the strings and wood winds announce a new theme of a nature clearly indicating the nightly orgies of the witch, pierced

through at intervals by the trumpet blast. It gradually works up to a climax for full orchestra, leading to a very melodious theme, and this in turn to a dance tempo. These are developed, and the prelude closes pianissimo with the contents of the introduction.

"Moorish" Rhapsody

The "Moorish" Rhapsody was composed for the Leeds (England) Music Festival of 1898. It is in three movements: 1. Tarifa — Elegy at sunrise. 2. Tangiers — a night in the Moorish *café*. 3. Tetuan — a rider in the desert. The programme is a poem written by the composer. The first movement represents a shepherd's lament over the decay of the Moorish people; the second, a scene in a coffee house at Tangiers where an old singer chants the deeds of heroes and opium dreams of the glories of Seville and Granada; and the third, a ride in the desert over an old battleground with Paradise visible on the far horizon. The first movement opens with an expressive introduction for muted first violins, beginning pianissimo, and after reaching fortissimo dying away again pianissimo. It is followed by a weird Moorish melody for English horn, eventually appearing in full harmony in the horns, bassoons, English horn, and clarinet. This leads to a figure for the 'cellos, followed by the reappearance of the first violin theme, with a counter theme for the horns. After a crescendo it dies away pianissimo. A pastoral theme is now announced by the oboe, and all this thematic material is worked out in the close. In the second movement, after a string passage, the bassoon has a unique theme which is developed by the oboe, English horn, and bassoon, and afterwards by the horns and wood winds, closing with the opening string passage. A fresh theme, by the violas, is followed by several passages, the

elaboration of which describes the scene in the *café*. The third movement opens with a tone-picture of the desert and the solitary rider. The Moorish melody of the first movement again appears. It dominates the movement, and against it are heard several subsidiary themes. At the close the composer presents an effective picture of the mirage in the coda, during which the Moorish melody is still heard.

INDY, D' (VINCENT)

1851-

INDY, D'(VINCENT)

1851–

SYMPHONIC LEGEND, "THE ENCHANTED FOREST." OP. 8

"THE Enchanted Forest" is one of d'Indy's early works, having been written in 1872. The programme attached to the score sufficiently describes the music. Harold at the head of his warriors is riding through a forest in the moonlight, enlivening the time with their war songs. A troop of elves suddenly appears. Harold, who is enraptured by their beauty, is embraced by the elfin leader and finds himself deserted by his warriors, who have gone in pursuit of the elves. He resists his enchantress, however, and continues his ride alone. Stopping to drink from a spring, its magic waters overcome him, and he sinks to sleep upon a rock. There he remains for centuries, with the elves dancing about him in the moonlight. This poetical conceit d'Indy has treated with charming skill, investing his music with delicate and shifting tints of color.

WALLENSTEIN'S CAMP. PART I. OP. 12

In 1874 d'Indy produced the overture "Piccolomini" with great success at a concert in Paris. Subsequently it was altered and incorporated in the dramatic symphony, "Wallenstein," based upon Schiller's drama, and the symphony was produced as a whole in 1888. The titles of its movements are: 1. Wallenstein's Camp. 2. Max and Thekla (the remodelled overture). 3. Wallenstein's Death.

Considered as a symphony, the work is foreign to the design of this volume, but as the first part, "Wallenstein's Camp," is frequently produced as a concert number, it is included in the present collection. The second and third parts are sombre and tragic in character, but the first is of a cheerful, even jovial nature, and presents a picture of the amusements and revelries in the hero's camp, which forms the scherzo of the symphony. The opening theme clearly illustrates the stir and pleasure of the camp and is very fully elaborated to suit the situation. The violins and flutes follow in a subdued passage, after which the second theme enters in the violins, but is barely announced when the rest of the orchestra joins in a waltz rhythm, with a roistering sort of accompaniment. Another elaboration follows, and is kept up until a new element is introduced by the appearance of a Capuchin monk, who preaches a sermon to the revellers which takes the form of an ingenious fugue for the bassoon. The monk's sermon, however, commands slight attention, and is lost in the humor and mockery of the soldiers, which appears in the caricaturing of the sermon by various instruments. The waltz reappears. The tuba seeks to enforce the fugue theme, but the effort is useless, and the revelry breaks out anew, but is suddenly checked as the horns, trumpets, and trombones announce in a dignified phrase the entrance of Wallenstein himself upon the scene. The opening theme of the movement reappears, and after fresh development leads up to the waltz theme. As this closes the opening theme is heard once more, and is developed into a jubilant tribute to the hero, closing the movement.

Symphonic Poem, "Istar." Op. 42

"Istar," performed for the first time at Brussels in 1897, resembles "The Enchanted Forest" as a poetic

ENGELBERT
HUMPERDINCK

VINCENT D'INDY

FRANZ LACHNER

fancy, but its musical devolopment differs from that in the earlier work. Its programme supplies all needed analysis. The verses inspiring the work are taken from a Babylonian poem, "The Epic of Izdubar." Istar, the daughter of Sir, goes to the realm of death, "the abode of the seven gates," where her lover, the Son of Life, has preceded her. At the first gate the warder removes her tiara; at the second, the pendants from her ears; at the third, her necklace; at the fourth, the jewels on her heart; at the fifth, the belt about her waist; at the sixth, her rings; and at the seventh, the last veil which conceals her body. Having entered the abode of Death, she receives the waters of life and frees her lover. In constructing his work the composer has used parts of the theme in variations to signify the scene at each gate, but when Istar passes the last gate and releases her lover, the whole of the simple theme appears.

Suite "Medea." Op. 47

The suite "Medea" was written in 1898 as incidental music to Catullus Mendès' tragedy of the same name. It is in five movements. The first, Prelude, begins with a theme for the first violins and horns, which, after short development, leads to a subsidiary passage. A 'cello solo follows, accompanied at intervals by the first and second violins, richly elaborated. The opening theme resumes, and gradually leads to a very lively movement in dance rhythm, in which the second violins and violas participate. The remainder of the prelude is devoted to the working up of this thematic material. The second movement, Pantomime, consists of one theme presented at the opening by flute, clarinet, and strings, then repeated fortissimo by full orchestra, and leading in ever accelerated tempo to a dance with the melody for the flute and clarinet with pizzicato string accompaniment. After a climax

the movement closes pianissimo. The third movement, "Medea waiting," begins with a tender melody for the flute over a delicate accompaniment by the muted strings and harp. By a change of time a more vigorous and passionate theme is announced by the violins and wood winds which gradually works up to full orchestral effect. The tender melody of the opening returns for the clarinet and closes the movement. The fourth movement, "Medea and Jason," opens with a solo by the horn, followed by melodies for the violins and 'cellos. The wood winds reply with a theme from the first movement. After the elaboration of this material a fresh theme appears for the violins, followed by the old theme and leading to a climax, after which the movement closes pianissimo. The last movement, "Triomphe Auroral," opens with a short introduction in which the theme from the first movement is worked up. After a pause, swift, vigorous passages occur for the harp and strings, leading to a resumption of the introductory passages, followed by a fresh episode, "Solennelle." With the development of this episode the work ends in a powerful climax.

Rhapsody, "Summer Day on the Mountain." Op. 61

This charming rhapsody, "Jour d'Eté à la Montagne" ("Summer Day on the Mountain"), was written in 1905 for large orchestra, with addition of pianoforte. The composer has attached a programme to the score, condensed from a prose poem of Roger de Pampeloune's. The movements are, Dawn, Day, and Evening, which, instead of presenting any special scenes for illustration, are characterized by poetical and emotional expression. The Dawn movement is an appeal to nature to awake. The Day movement represents a quiet repose under the pines, amid the murmur of the breezes and the songs of

birds. The Evening suggests the sunset, gradual darkening of the landscape, and slumber. The subjects are eminently adapted to the composer's style of musical thought and expression. Though the text is of the modern impressionist style, the music is not that of an impressionist, like so much that is produced by the ultra-French modern school, but rather the product of a deep thinker, a graceful colorist, and conservative composer, who does not allow himself to be carried away by the modern and somewhat morbid manner.

Prelude to "Fervaal." Act I

D'Indy's opera, "Fervaal," was begun in 1889, completed in 1895, and first performed in Brussels in 1897. The text of the opera, or "musical action," as the composer styles his work, is also the product of his skill in authorship. The story relates the efforts of Fervaal to overcome the Saracens and reëstablish Celtic worship. Wounded in one of his attacks, Fervaal is found by Guithen, daughter of the Saracen chief, and taken, together with his companion, the Druid Arfagard, to her garden, where she watches over him. Fervaal falls in love with her, and would have deserted his cause but for the warnings of the Druid. He tears himself away from the garden and makes good his escape. At last his army is defeated and he and the Druid are fugitives. The gods demand a sacrifice, and Fervaal implores the Druid to immolate him upon the altar of Yesus. As he speaks he hears the voice of Guithen, who is seeking him. The Druid can no longer restrain him. He rushes away and finds the body of Guithen, who has perished in the cold. He takes her body in his arms and ascends the mountain. At its top he foresees the future and sings a chant foretelling the death of the old gods and the coming of another God,

Yesus, God of Love. The prelude begins with a phrase successively given out by horn, flute, and solo violin. This is followed by the theme which dominates the whole prelude, the motive of Guithen's garden, which appears in the violins, and this in turn by a subject for the flute and clarinet, indicating Guithen's first sight of Fervaal. The prelude is made entirely of these materials.

LACHNER (Franz)

1804 – 1890

LACHNER (Franz)

1804 – 1890

Suite No. 1. Op. 113

FRANZ LACHNER, eldest of three brothers, all excellent musicians, wrote six suites, the first of which is the one most frequently played in concerts. In the first movement, Preludium, the theme is given out by full orchestra and is elaborated in regular manner, but retaining its strictly melodious character. Several counter themes also appear. After the repetition of the first part of the movement a portion of the principal theme is made the subject of a four-part fugue. The second movement, Minuet, is the most attractive feature of the suite, particularly in the arrangement of the trio. The third movement, Variations and March, consists of twenty-three variations on a single theme, which is given out pianissimo by the violas and 'cellos without accompaniment. This short theme is treated to variation, and is presented by solo violin in two-part harmony by first violins and violas, four-part harmony by the strings, by clarinet solo, all the violins together, solo horn, full orchestra, and so on until the twenty-third variation is reached, which leads to a brilliant march, entering pianissimo in the strings and flute and worked up to a climax for full orchestra. The fourth movement opens with a brief introduction, which is followed by a fugue, closing the suite in a most impressive manner.

LALO (Edouard V. A.)

1823 – 1892

LALO (Edouard V. A.)

1823 – 1892

Suite, "Namouna"

"Namouna" was originally written by Lalo as a grand ballet and was first performed in Paris in 1882. The ballet was too severe in style to suit the public, and after a few performances was changed into a suite in five movements, or, more strictly speaking, four movements, the last being in two sections. In the prelude, which constitutes the first movement, the horn and wood winds enter with a march rhythm, which at last develops into a melodious theme. The elaboration of this theme presents a fascinating tone-picture, which is gradually worked out through a crescendo to a brilliant and imposing double fortissimo. The trumpets, reinforced by the horns, enter with the second theme, and as in the first part, the orchestration presents a texture of rich and glowing harmony. The movement is sensuous and poetic and written in absolutely free form. The second movement, Serenade, consists of the elaboration of two simple themes with the strings pizzicato throughout. The third movement, Theme and Variations, presents a theme for muted violins and violas with pizzicato bass accompaniment and phrases for wood winds and harps. The variations close with a vigorous march for full orchestra. The first section of the fourth movement, "Market Day Festival," is a tone-picture of a picturesque kind, full of bustle and animation. After the introduction there is a lively dance measure, followed by

a fantastic figure for the trumpets, trombones, and ophicleide, against which is heard a counter theme in the wood winds, horns, and strings, except double basses. After the development of this material a tripping dance measure follows and leads to the second section, "Market Day Festival," which in fascinating style intermingles the dance theme and hunting calls, closing the suite in brilliant fashion.

LASSEN (EDUARD)

1830–1904

LASSEN (EDUARD)

1830 – 1904

"FEST" OVERTURE

THE "Fest" Overture was written by Eduard Lassen in 1874 and is scored for full orchestra. After a stately introduction by the brasses, the opening theme, a well-known folk song ("Ah! Cruel Parting"), is announced by flutes, bassoons, and horns, with harp accompaniment, which is soon interrupted by a graceful melody for clarinet. It is also heard in company with the folk song. Its development leads to a fortissimo of a martial character, which is elaborated and followed by the opening phrases of the folk song. A fresh episode now occurs, at the close of which the first and second subjects recur. The overture concludes with a maestoso movement in which the folk song is given by full orchestra and in its entirety.

LOEFFLER (Charles Martin)

1861–

LOEFFLER (Charles Martin)

1861 –

Symphonic Poem, "Death of Tintagiles." Op. 6

THE music of Loeffler's symphonic poem, "Death of Tintagiles," is set to one of the three little melodramatic dramas by Maeterlinck and is written for grand orchestra with two solo parts for *viol d'amour*.* In the drama, Tintagiles, a child and future sovereign of a legendary land, his sisters, Ygraine and Bellangère, and Aglevami, an old warrior, are found upon an island, where dwells the old queen in her gloomy castle. She is bent upon keeping Tintagiles from the throne, and at last her handmaidens find an opportunity to seize him in spite of his sister's efforts to prevent them. Ygraine herself is thrown into a dungeon. As the Queen is carrying the child past Ygraine, he struggles and implores his sister to save him. She tries to force the door, but it will not yield, and the death of Tintagiles completes the tragic scene. The symphonic poem opens with music descriptive of a storm, in the tumult of which is heard a melodious motive. As the storm subsides a passage occurs with bass clarinet accompaniment for the two *viols d'amour*, flute, clarinet, and violas. A slower movement follows in which the viols (supposed to represent Tintagiles and his sister Ygraine) have a theme which soon passes to the clarinets and harps. This is succeeded by an allegro molto, followed by an allegro vivace, in which the storm theme

* An ancient member of the violin family having supplementary strings which vibrate in sympathy with the strings commonly used.

and opening melody are elaborated. After the storm has entirely passed the two viols are again heard over a melody for bass clarinet and resume the passage in the opening of the movement. The development of this material grows more agitated and at last becomes furious. The conclusion is very effective. The coda begins fortissimo, and after the stroke of midnight, the bell effect being produced on the harp, subsides to a quiet adagio. The two viols again take up their cantabile theme, and the music dies away in sustained piano chords in the trombones, trumpets, horns, and wood winds.

Symphonic Fantasia, "The Devil's Villanelle." Op. 9

That Mr. Loeffler has a decided penchant for the weird and fantastic is shown by his choice of subjects for musical illustration, and particularly by that of "The Devil's Villanelle," written for orchestra and organ, after a poem by M. Rollinet. His muse is a sombre creature. In these villanelles, or couplets, followed by alternate refrains, the refrain in one case being the cheerful announcement "Hell's a-burning, burning, burning," and in the other the fateful intelligence that "The Devil prowling roves about," we have picturesque sketches of His Satanic Majesty in various shapes, prowling about on the earth and underground, skipping along the railroads, flying through the air, "floating as in a bubble, squirming as a worm, disguised as flower, dragon fly, woman, black cat, green snake, a grand seignior, student, teacher," and in numerous other disguises, always bent upon evil designs. The final couplet, "My clock strikes midnight. If I should go to see Lucifer! Hell's a-burning, burning, burning, the Devil prowling roves about," perhaps indicates the fate of the victim whose clock has just struck. The music which the composer has set to this diabolic fantasia is absolutely

of the programme kind. The villanelle refrains have their corresponding musical refrains. Each couplet also has its musical representation in most characteristic tones, calling for all the resources of the orchestra. The fantasia is a tonal *mélange* thrown together with extraordinary skill, and often in very melodious style. As musical devices to explain the text they are of a most ingenious sort, but they do not leave a very good taste in the mouth.

Mr. Loeffler has composed a companion piece entitled "Poem," op. 8, the music being set to one of Verlaine's songs, "La Bonne Chanson," a kind of rhapsody in which the poet sings of his love and in which the composer by the use of various themes has given expression to the dawn, the morning lark, the glint on the wheat fields, and the rising sun. He has also written a tone-poem for piano and orchestra, "A Pagan Poem," op. 14, the subject being love songs having their source in Virgil's "Eclogues," in which a Thessalian girl uses magical incantations to bring her truant lover Daphnis back to her. As these two pieces are rarely found upon concert programmes, analysis is unnecessary.

MACDOWELL (EDWARD ALEXANDER)

1861 – 1908

MACDOWELL (EDWARD ALEXANDER)

1861 – 1908

SYMPHONIC POEM, "LANCELOT AND ELAINE." OP. 25

THE lamented composer, whose untimely and peculiarly sad death occurred but a few months ago, wrote the symphonic poem, "Lancelot and Elaine," in 1884. In a letter to a friend the composer says:

"It is one of the results of the fascination that so-called 'programme music' had over me at the time. I can only say that if it gives the public pleasure or brings to it in any degree some remembrance of Tennyson's beautiful poem, I shall have succeeded in my aim. The name 'Lancelot and Elaine' was given to the music simply because the latter was suggested by the poem, in my most enthusiastic 'programme music' days. I would never have insisted that this symphonic poem need mean 'Lancelot and Elaine' to every one."

But in spite of this seeming disclaimer, "Lancelot and Elaine" this symphonic poem will remain. The opening theme for the strings is indicated by the composer in the score as describing Lancelot and Elaine. It speedily passes over to the wood winds, accompanied by the strings. The horns shortly announce a march theme with accompaniment of 'cellos and basses describing the ride to the tournament. This is worked up to a climax, and dies away as Lancelot comes to the castle of Elaine's father. A solo for oboe with delicate accompaniment of strings and wood winds is the Elaine theme. This is followed by a vigorous announcement of the opening theme, indicating the summons to the contest. The tournament reaches its

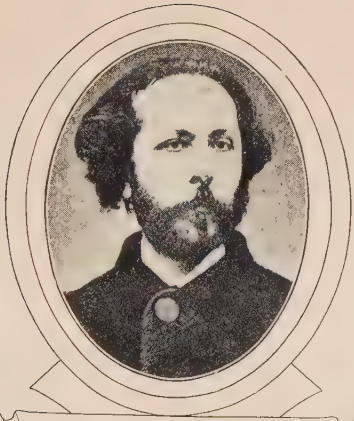
height through a vigorous crescendo, in which is heard Lancelot's motive for horns, bassoons, clarinets, and oboe, a trill in the flutes and violins announcing his victory. In the next episode Lancelot's downfall and Elaine's grief are pictured. The Lancelot theme is again taken up by violins, bassoons, and clarinets, with 'cello and bass accompaniment, representing his return to camp. A figure for full orchestra describes an interview with Guinevere. The work closes sadly, with a musical picture of the barge bearing Elaine, with the lily in one hand and in the other the message of Lancelot.

"Indian" Suite, No. 2. Op. 48

The "Indian" Suite was first performed in 1896. Its title is closely descriptive of the contents, as appears from the following statement by the composer:

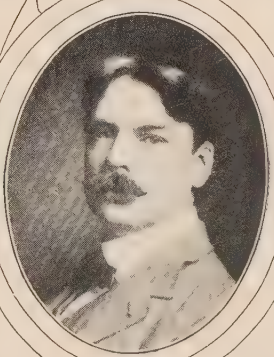
"The thematic material of this work has been suggested for the most part by Indian melodies. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefin's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakov in the third movement of his symphony, 'Antar.'"

The five divisions of the suite are as follows: 1. "Legend." 2. "Love Song." 3. "In War Time." 4. "Dirge." 5. "Village Festival." The opening movement, it is said, was suggested to the composer by Aldrich's Indian legend, "Miantowona." The horns give out two themes which are purely Indian, one of them strong, the other soft. These lead to the movement proper, which is constructed from the second theme, developed in a style peculiar to Indian melodies. The second movement opens with a love song which is a reproduction of a love song of the



EDOUARD V. A. LALO

EDUARD LASSEN



EDWARD A. MACDOWELL

Iowas. It is tender and plaintive, and its effectiveness is greatly increased by the beautiful accompaniment and episodes with which the composer has enriched it. The third movement is warlike in character, as is indicated by the direction, "with rough vigor, almost savagely." It is a fitting prelude to the dirge of the fourth movement, which is introduced by the tolling of bells, or an effect similar to it. The song itself is of a most mournful kind, and at times conveys the very intensity of grief, but at last dies quietly away. In the last movement the composer introduces two Iroquois themes, the first announced by the violins pizzicato and the second by the flute and piccolo with string and wood-wind accompaniment. They represent a war song and woman's dance and are typical of an Indian festival.

MACKENZIE (Sir Alexander C.)

1847–

MACKENZIE (Sir Alexander C.)

1847 –

Rhapsody No. 2, "Burns"

MACKENZIE, the Scotch composer, is naturally fond of Scottish themes, though he has written several large and important works which have no trace of local color. Of his Scottish music, his two rhapsodies, "The Cottar's Saturday Night," the Pibroch violin suite, music to "Marmion" and "Ravenswood," some violin pieces "From the North," and a pianoforte concerto are the best known. Of these, the second rhapsody, which is a tribute to Burns, is the one most frequently played in concerts. It is constructed in three movements: 1. "Molto maestoso e risoluto." 2. "Andante dolente." 3. "Vivace." The first movement is based upon the familiar air, "Scots wha hae wi' Wallace bled." Fragments of the air are given out in the introduction by the clarinet and horns, with martial strains by the strings and wood winds related to it. In the conclusion the violins give out the full melody, and its elaboration brings the movement to its close. The second movement is founded upon the air, "She 's fair and fause that causes my smart." The plaintive melody is worked up in a very graceful manner and constitutes the principal material of the movement. The third movement is based upon the air, "The wooin' o't." After an ingenious prelude, the oboe gives out the melody, each section of it accompanied by the strings, and the movement closes with a free and graceful fantasia upon the melody.

Nautical Overture, "Britannia." Op. 52

The Nautical Overture "Britannia" is written for full orchestra with a few bars for organ. After a short introduction the drum gives out the "Rule Britannia" rhythm, answered by horns and tuba. This is repeated and followed by a violin passage leading to an allegro vivace. The flute and oboe now take up a lively theme to the accompaniment of clarinet, bassoon, and strings pizzicato. Violins and flute continue the subject over the "Britannia" rhythm maintained by drums and double basses. At the close of this elaboration fragments of the lively theme are heard, immediately followed by a quiet second theme. After repetition by the violins it gives place to a third, a kind of hornpipe, as befits a nautical overture. The development of this theme closes the first part. In the free fantasia, fragments of the national air, the rhythm of which only thus far has been heard, appear in phrases by the wood winds. The refrain is given to the horns and clarinet and a crescendo is worked up. From this point the refrain and hornpipe move together with increasing intensity until a climax is reached and organ and orchestra give out the national air, though the violins and some of the wood winds are still busy with the hornpipe. In the coda both these themes are worked together and bring the overture to a close.

MARSCHNER (Heinrich August)

1795 – 1861

MARSCHNER (Heinrich August)

1795 – 1861

Overture to "Hans Heiling"

"HANS HEILING," Marschner's operatic masterpiece, was first produced in 1833. His favorite subjects are fantastic and his characters ghosts or gnomes, and the story of "Hans Heiling" is no exception to this rule. It is based upon an old Erzgebirge legend. The hero is the son of the Queen of the Earth Spirits. He falls in love with Anna, a peasant girl, and settles in her village under the name of Hans Heiling. One day Anna discovers his book of necromancy, and upon opening it beholds magic sights. At her request Hans burns the book. In the meantime Anna falls in love with Conrad, another suitor. While distracted between the two the Earth Spirits obtain power over her and counsel her to desert Hans. The day is set for the wedding with Conrad, and upon its eve the jealous Hans stabs him. He does not kill him, however. Conrad recovers, and when the wedding day is again fixed, Hans vows vengeance, but the Queen prevails upon him to abandon his purpose and return to his own subterranean realm. The overture opens with a slow introduction in which a theme is announced by the horns and afterwards developed by full orchestra. The main movement is constructed upon a long and vigorous theme most elaborately worked up. It is followed by a short passage for second violins and horns with accompaniment by first violins. The second theme, which is very graceful, is announced by the first violins and clarinet, and

the main body of the overture closes with the development of this material. After a short fantasia, the first theme returns, followed by an episode with modulations of the first theme by full orchestra. The second theme appears in the violins and is continued by flute and clarinet, and a vigorous coda closes the overture.

MASSENET (Jules)

1842 –

MASSENET (JULES)

1842 –

OVERTURE TO "PHÈDRE"

THE overture to "Phèdre" is one of Massenet's early works, having been written in 1876, just after his "Eve" and "Gallia" and the year before his opera, "Le Roi de Lahore." The overture is very dramatic, and in its material closely follows the story as told by Racine in his tragedy of Phèdre, daughter of the Cretan King Minos, who becomes the wife of Theseus. In the unconventional manner of the mythological personage she next becomes enamoured of Hippolytus, son of Theseus, but without any encouragement on the part of the former. Thereupon the crafty Phèdre makes Theseus jealous of his own son, and the father commits him to the vengeance of Neptune, who terrifies his horses with a sea monster while driving in his chariot. He is killed, but the skilful Æsculapius restores him to life, and Diana conveys him to Italy, where he lives happily ever after, under the protection of the charming nymph Egeria. The story, as will be observed, gives ample material for dramatic treatment. The overture opens with a massive, gloomy introduction, leading up to an impassioned theme for clarinet, suggesting Phèdre's lament over her unrequited passion. After a counter theme for oboe the opening theme is heard again, and leads to another impassioned outburst as Hippolytus is about departing. The violins in unison follow with Phèdre's declaration of love for Hippolytus, after which occur the storm and an impetuous outburst describing

Neptune's wrath. This thematic material is worked up, and the overture closes with the sombre, impressive theme which opened it.

Suite, "Scènes Alsaciennes"

The suite "Scènes Alsaciennes" was first produced in Paris in 1882, though written some time before that. It is evidently one of those war scenes inspired at the time when Massenet was an actor in them, for he served in the Franco-German War. It has to do, however, with Alsace, lost to France as the outcome of that struggle, and recalls memories of the lost province. It is divided into four movements: 1. "Sunday Morning." 2. "At the Tavern." 3. "Under the Linden Trees." 4. "Sunday Evening." Massenet has prefixed this programme to the suite, which sufficiently explains its musical meaning:

". . . . . Especially now that Alsace is enclosed by a wall, do all my former impressions of this lost country return to me. . . .

"That which I recall with happiness is the Alsatian village, the *Sunday morning* at the hour of service; the deserted streets, the empty houses with some old people sunning themselves before their doors, the filled church . . . and the religious songs heard at intervals by the passer-by. . . .

"And *the tavern*, in the principal street, with its little leaded windows, garlanded with hops and roses. . . .

"'Oho there! Schmidt, some drink!' . . .

"And the song of the foresters as they lay aside their guns! . . .

"Oho! the joyous life and the gay companions! . . .

"Again, further on, 't was always the same village, but with the great calm of a summer afternoon . . . at the edge of the country, a long avenue of *linden trees*, in whose shadow a loving pair walk quietly, hand in hand; she leaning toward him gently and murmuring softly: 'Wilt thou love me always?' . . .

"Also *the evening*, in the public square, what noise, what commotion! . . . everybody out of doors, groups of young beaux in the street . . . and the dances which rhythmize the songs of the country. . . .

"Eight o'clock! . . . the noise of the drums, the song of the bugles . . . *it was the retreat! . . . the French retreat!* . . . Alsace! Alsace! . . .

. . . . . .

"And when in the distance the last roll of the drum was silenced, the women called the children from the street . . . the old folks relighted their good big pipes, and to the sound of the violins the joyous dance recommenced in more lively circlings by more crowded couples. . . ."

Suite, "Esclarmonde"

The suite "Esclarmonde" is based upon Massenet's opera of the same name, its subject-matter being taken from different scenes and entr'actes and arranged for the concert room. The story is substantially as follows: The Byzantine Emperor Phorcas announces to his subjects his abdication in favor of his daughter, Esclarmonde. Subsequently Esclarmonde informs her sister, Parseis, of her love for the French knight Roland, just as Enéas, Parseis' betrothed, returns with the news that Roland is to marry the daughter of the French King Cleomer. Esclarmonde resorts to magical powers, and invokes Astarte, who shows her in a vision Roland hunting in the forest of Ardennes. Under the influence of Astarte's power Roland finds himself in Esclarmonde's arms upon an enchanted island. On the following day Esclarmonde hears distant trumpet calls and informs Roland that Blois is besieged by Sarmégur and that Cleomer is in danger. She gives him a magic sword, which will render him invisible but will be shattered if he reveals the secret of their love. Roland goes to Blois, challenges Sarmégur, and slays him. Cleomer offers him his daughter's hand as a reward, but

he declines it and will give no explanation. The Bishop, however, extorts the reason from him. His sword loses its magic power, and he vanishes amid execrations. The story closes with Roland's victory at a tournament, by which he wins Esclarmonde.

The first number of the suite, "Evocation," opens with a unison fortissimo by the brass and wind instruments, from which it passes to full orchestra, and is carried on until a decrescendo leads to a flowing, graceful melody which works up to a grand climax, closing the movement. The second movement, "L'Ile Magique," opens with quiet, mysterious harmonies, which at last lead to an allegro scherzando, an animated dance figure. Another charming melody follows and alternates with the other theme, closing the movement. The third movement, "Hyménée," is composed entirely of a broad, stately theme in triple time, and its development. The fourth movement, "Dans la Forêt," is divided into two sections, "Pastorale," and "La Chasse." The first section consists of a delicate melody announced by flute and oboe over a drone bass. It leads without interruption to "La Chasse," in which the violins persistently repeat a spinning figure, while the wood winds take detached phrases until the whole orchestra at last is engaged with the hunting theme, the movement closing with an impetuous coda.

Suite, "Les Erinnyes"

The suite "Les Erinnyes" is made up for concert purposes from incidental music which Massenet wrote for the antique tragedy of the same name written by Leconte de Lisle in 1872. The original music consisted of a prelude, an entr'acte, and two melodramas. The suite was first played January 16, 1873. Though one of his early works, "Les Erinnyes" helped to lay the foundations of Massenet's

fame, and secured for him the decoration of the Legion of Honor. The story of the drama pertains to the murder of Agamemnon and the revenge of Orestes, his son, who slays his mother Clytemnestra. The first movement, entr'acte, is an andante appassionato, and is composed of the elaboration of a passionate theme first given out by the violins in unison, with accompaniment by the other strings, and then repeated in ampler form. The movement leads to a Grecian dance in three sections, in the first of which the flutes give out the dance theme with pizzicato accompaniment by the strings. After the development of this theme and a counter theme, the time changes, and the music works up to a climax and closes allegro vivo assai. The remainder of the movement partakes of the same general character and does not call for special consideration. The next movement, "Scène Religieuse," is the best known part of the suite, as it is the most frequently performed, by reason of its opportunity for an impressive 'cello solo. It depicts the funeral rites at the tomb of Agamemnon, and consists of a solemn dance rhythm. It is in reality a stately antique minuet, the music being assigned to the strings and flutes with harp accompaniment. Its trio is an invocation, in which the muted 'cello sings a pathetic and expressive melody, accompanied by the other strings, also muted. After the trio is finished the first part of the suite is repeated. The finale is composed of an agitated dance theme, or rather a series of phrases, fully and freely elaborated.

MENDELSSOHN (FELIX)

1809 – 1847

MENDELSSOHN (Felix)

1809 – 1847

Overture to "A Midsummer Night's Dream." Op. 21

THE overture to "A Midsummer Night's Dream," written in 1826, is especially interesting as being the starting-point in Mendelssohn's musical career. Though he had written other music before this, the overture was the first work to express his individuality and maturity of creative power, for when he wrote the music to the play, seventeen years later, it filled its place in the perfected scheme as freshly and fittingly as if it had been composed simultaneously with the rest. It contains all the motives of the play, — the songs and dances of the fairies, the chases of the lovers, the dance of the rustic clowns, the grace of Titania, and the airiness of Puck. It leads us into the fairy realm, with all its poetic beauty, refinement, grace, and lightness; and yet this almost ethereal mixture of humor and fancy is constructed in the strongest and most solid manner. The overture opens with four sustained chords by the wind instruments, introducing us to fairy land, in which the first theme is heard. After several bars of fairy music the second theme, the hunting-horn melody, enters, and is followed by a love melody, simple but full of graceful charm. This leads up to a mock pageant, a dance by the clowns, with a humorous imitation of the donkey's bray. The horns of Theseus are heard again, and the fairy revels are resumed in all their delicate freshness and dreamy beauty. The subjects already

introduced are elaborated and the exquisite fairy overture closes with a charming coda.

Overture to "Fingal's Cave." Op. 26

This overture is called in Mendelssohn's letters alternately "The Hebrides" and "The Solitary Island," and the name "Fingal's Cave" is prefixed to the published score, while that of "Hebrides" is on the orchestral parts. It reflects the impressions made on Mendelssohn by a journey to the Western Highlands. In his "Letters and Recollections" Dr. Hiller says: "He told me that not only was its general form and color suggested to him by the sight of Fingal's Cave, but that the first few bars, containing the principal subject, had actually occurred to him on the spot." His letter to his family, dated from "One of the Hebrides," August 7, 1829, begins with the first dozen bars of the overture. The composition, however, was not completed until Mendelssohn's visit to Italy, the autograph score bearing date Rome, December 16, 1830.

The overture is written in regular form and opens with a theme for violas, 'cellos, and bassoons, which occurred to Mendelssohn while in the cave, depicting the loneliness of the spot. The second theme, a beautiful cantabile, pictures the movement of the sea, accompanied by a peculiar wavelike effect in the violins. The elaboration of this theme is an extremely vivid and poetical description of the cries of the seabirds, the wail of the wind, and the gradual lashing of the ocean into fury. As it subsides, the first subject returns again, and the effect of solitude is once more felt. This is followed by the free development and extension of the second theme. After recapitulation of this material, a short but very brilliant coda brings this highly colored tone-picture of the solitude of the sea and the cave, as well as of the rage of the ocean, to a close. Its

sentiment is sombre, even melancholy. While there is no attempt at actual description, it describes most vividly the impression which the solitary scene had upon the emotions of a deeply poetical nature.

Overture, "Calm Sea and a Prosperous Voyage." Op. 27

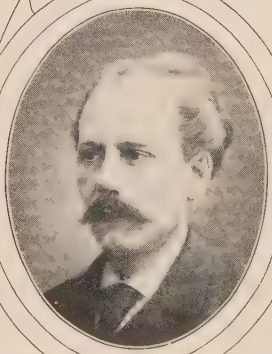
The overture, "Calm Sea and a Prosperous Voyage," was first performed in 1835, at a Leipsic Gewandhaus concert. It illustrates two short poems of Goethe's, "The Calmness of the Sea" and "A Prosperous Voyage." It is constructed in two sections, the first being an adagio, and the second a molto allegro vivace and allegro maestoso. The adagio opens with a phrase assigned to double basses only, and may be considered the motto of the overture, as it dominates it throughout. The calm of the sea is indicated by full harmonies for the strings, with delicate accompaniment by the wind instruments. A figure for the flute announces the change, and the voyage begins. It commences with a long prelude indicating the bustle on board and the rising of the sea. The first theme of this section is given out by the flute and wind instruments, with pizzicato string accompaniment. The second subject is of the same general character and leads to one of the most beautiful of the Mendelssohn melodies, assigned to the 'cello. The usual elaboration follows, and in the short coda a stately passage for trumpets refers to the safe arrival and happy greetings to the voyagers. Sir George Grove relates a curious anecdote concerning the themes of this overture. When asked what the flute passage preceding the allegro meant, Mendelssohn replied that it was suggested to him by a little paper figure of a dancer he had seen nailed to a mast, which threw up its leg when the wind began to rise. When asked if the 'cello song were

an expression of love, he replied that he had in his mind a pleasant old man, sitting back on the vessel, puffing fresh breezes from his mouth into the sails.

Overture, "Melusina." Op. 32

The "Melusina" Overture was written in 1833 and first performed in 1834. It was announced upon the programme as "Overture to Melusina, or, The Mermaid and the Knight," but its official title is "Overture to the Legend of the Lovely Melusina." It was suggested to Mendelssohn upon his hearing of Kreutzer's opera on the same subject. The story is a romantic one. Melusina buried her father in a mountain for ill treatment of her mother, whereupon she was made to undergo transformation into a serpent on the last day of each week as a penalty. After her union with Count Raymond, she exacted a promise from him that he would not make any inquiry into her actions on that day. Incited by jealousy, however, he concealed himself and beheld her after her transformation. This ended the happiness of both. Melusina was compelled to abandon her husband and her human form and wander as a spirit until the day of doom, when she would be released. The overture opens with a graceful theme which throughout the overture is the Melusina theme. After its development the second, or Raymond theme, is given out by the first violins and wood winds and is then developed by full orchestra. The third theme is assigned to the first violins with 'cellos an octave lower. The close of the overture sets forth Raymond's fatal discovery of his wife's secret and the dissolution of his happiness, ending with the sad cries of Melusina at the moment of her husband's death.

SIR A. C. MACKENZIE



H. A. MARSCHNER

JULES MASSENET

Overture to "Athalia." Op. 71

The music to Racine's drama "Athalia" consists of an overture, a march, and six vocal pieces. The choruses were originally composed for female voices with piano accompaniment, and were completed at Leipsic in 1843. In June of the following year, and during a visit to London, Mendelssohn wrote the overture and the march with the expectation that the drama would be brought out on the stage at Berlin; and after his return thither he completed the work by rearranging the choruses for four voices and scoring them for full orchestra. The overture begins with a slow introductory movement, the melody of which is taken from a chorus for sopranos and altos near the end of the work. This is succeeded by a subject of broad, melodious character for the flutes and clarinets, accompanied by harps and strings, forming a sort of prelude to the development of the stirring incidents of the drama, illustrated by the full orchestra in a triumphant climax.

Overture to "Ruy Blas." Op. 95

The overture to "Ruy Blas" was written in 1839 for the benefit of the Leipsic Theatre Pension Fund, but as Mendelssohn was dissatisfied with it as well as with the play, it was not published until after the composer's death. It begins with four bars, rather slow and stately in character, leading to a suggestion of the first theme by the strings. Both are repeated with certain modifications, and then the principal theme is given out by the first violins and flutes accompanied by the other strings. The slow opening is again repeated, leading to the second theme, which is only indicated. After a few measures the theme is boldly given

out by clarinet, bassoon, and 'cellos. A short episode follows, and the second subject is also developed. The various themes then appear in due order, and a vigorous coda closes the overture. Though written for an occasion and in great haste, it is one of the most beautiful of the Mendelssohn overtures.

MEYERBEER (Giacomo)

1791 – 1864

MEYERBEER (GIACOMO)

1791 – 1864

OVERTURE TO "STRUENSEE"

THE overture to "Struensee" is remarkable, not only for its strikingly dramatic music, but because it is Meyerbeer's only work of the kind and his most successful production in purely instrumental music. The drama of "Struensee" was written by Michael Beer, the composer's brother, and was first performed in Berlin in 1846, Meyerbeer writing the incidental music at the request of the King of Prussia. It consists of an overture, three entr'-actes, a march, benediction, and polonaise. While the march and polonaise were popular for a long time, the overture is the only number which has kept its place in concert programmes. It begins with a slow and stately introduction, the subject of which is a march theme which is quite elaborately developed. It first appears in full harmony for harp, flute, bassoon, clarinet, and double basses, and then fortissimo in the brass section. An episode for the 'cellos leads to a return of the theme in the wood winds and horns with bassoons and strings pizzicato. After further development another return of the theme, pianissimo, is made and leads to the main section of the overture, allegro appassionato. The first theme is given out piano by the strings and reaches a fortissimo for full orchestra. The second theme, which is very melodic, is announced by the violins and wood winds over a figure for bassoon and 'cellos. After its development the march

theme reappears, accompanied by phrases from the first theme. The two themes are then developed together in the regular form, comprising the third part of the overture, and a brilliant coda leads to a pompous restatement of the march, scored in Meyerbeer's peculiarly grandiose style.

MOSKOWSKI (Moritz)

1854–

MOSKOWSKI (MORITZ)

1854 –

SYMPHONIC POEM, "JOAN OF ARC." OP. 19

MOSKOWSKI'S "Joan of Arc" is classed both as symphony and symphonic poem and has the characteristics of both styles of composition. In either case it is a clear example of programme music and may be considered briefly as a symphonic poem. It illustrates moods and incidents rather than the story itself. Its four divisions are: 1. Joan's Pastoral Life and the Revelation of her Mission in the Little Chapel. 2. Inner Discords, Reminiscences, and the Pain of leaving her Home in Domremy. 3. Her Triumphal Entrance into Rheims to attend the Coronation of the Dauphin. 4. Joan in Prison, her Tragic Fate and Apotheosis. The work is powerfully dramatic and freely constructed throughout. Its principal charm lies in the effective pastoral music, the tranquil and pathetic strains of the reverie, and the brilliant triumphal march.

SUITE NO. 1. OP. 39

Moskowski's Suite No. 1 was first performed in 1886. The opening movement has for its first theme a vivacious allegro with accompaniment by the basses. The second theme is more quiet and melodious, and is assigned to oboe and horns, with a charming horn solo. After the elaboration of the two themes, the first movement closes. The second movement is brilliant and joyous, as indicated by its marking, allegretto giojoso, and is highly colored by

the ingenious use of the triangle and bells. The third movement is an andante and variations, eight in number. The opening theme is sung by the wood winds. Then follows a charming Intermezzo which serves as a tasteful prelude to the last movement, a Perpetuum Mobile, which opens in the first violins with pizzicato accompaniment. An episode follows for the horns and is then taken by the violins. The second theme is given out by the clarinet, the violins accompanying with phrases of the Perpetuum Mobile. The development is in fugal style, and a vivacious coda closes the suite.

MOZART (Wolfgang Amadeus)

1756–1791

MOZART (Wolfgang Amadeus)

1756 – 1791

Overture to "The Marriage of Figaro"

"THE Marriage of Figaro," an opera buffa, was written by Mozart in 1786, the text by Lorenzo da Ponte, after Beaumarchais' comedy, "Le Mariage de Figaro," and was produced for the first time in the same year at Vienna. The story of the amorous adventures of Count Almaviva; the plot to entrap him made by the Countess, Susanna her maid, Figaro the barber, and Cherubino the page; the final reconciliation and the subsequent union of Figaro and Susanna are too well known to need retelling. The overture opens directly with a part of the first theme pianissimo, an octave passage for all the strings and bassoons, another part following in the wind instruments and announced fortissimo by full orchestra. The theme is then repeated as a whole. After an episode for full orchestra, the second theme appears in the violins and basses, with a passage for wood winds followed by another subsidiary for entire orchestra. The final theme is a graceful melody for violins and wood winds with a closing passage for full orchestra leading into the third part. A brilliant coda closes the overture. As originally written, Mozart composed an andante which came in the middle of the allegro, but he afterwards cut it out and reunited the two parts of the allegro, made the whole more compact, and gave it a lively, genial character throughout. One of Mozart's biographers says: "The overture is a veritable creation

that can only be sufficiently appreciated by a comparison of its brilliant outburst of genial and graceful vivacity with the rapid preludes to the comic operas of the day." It adds to the creativeness shown in the work that none of its themes reappear in the opera.

Overture to "Don Giovanni"

"Don Giovanni," an opera buffa, the text by Da Ponte, was written, with the exception of the overture, in the short space of six weeks. The overture was composed in a single evening. The opera was first produced in 1787, the year of its composition, at Prague. As has been said of the story of "The Marriage of Figaro," the adventures of the licentious Don Giovanni while in pursuit of Donna Anna, Donna Elvira, and Zerlina, and his righteous punishment after his supper at the hands of the Statue, which consigns him to the fiends of the infernal regions, is too well known to need full description. The overture, unlike that of "The Marriage of Figaro," is clearly identified with the opera by the impressive trombone chords thrice repeated in the opening andante, which appears in the finale of the second act, in which the Statue comes to Don Giovanni's banquet, as well as by the weird modulations of the violins, the strange harmonies accompanying the Statue's warnings, and the muffled roll of drums announcing the fate of the reckless, dissolute hero. The main section of the overture is an allegro, and in this the themes are not borrowed from the opera. The first theme begins immediately in the violins with a tremolo by the violas and 'cellos, to which the first violins reply, with vigorous phrases for the wind instruments. After the development of this material the second theme appears, beginning with chords for full orchestra, followed by a tender melody for oboe and clarinet and closing with a

passage for full orchestra. The third theme begins in all the strings and wood winds, and after its development the first part of the movement closes in an animated manner. The free fantasia consists of an elaborate working out of the third theme in Mozart's masterly style. The coda begins in the strings and wood winds, and, as originally written, leads to the first scene in the opera, though several concert endings have been written for it.

Overture to "The Magic Flute"

"The Magic Flute," officially designated as a "German opera," the text by Emanuel Schickaneder, was written in 1791 and produced in the same year in Vienna. It was the last great work of the composer. The story concerns Pamina, daughter of the Queen of Night, who has been induced to go to the Temple of Isis by Sarastro, the priest, and there learn the ways of wisdom, and her lover, Tamino, an Egyptian prince. In her efforts to revenge her daughter's loss, the Queen of Night induces Tamino to go to her rescue. He reaches the Temple with Papageno, a bird-catcher, the harlequin of the story. Both are seized and brought before Sarastro. Tamino promises to follow Pamina's example and take the vows. After various absurd and grotesque adventures the evil spirits are overcome, and Tamino and Pamina are united as the reward of their fidelity. The work is an important one as marking the first time that German opera employed all the elements of finished art. The overture opens with the stately chords for trombone which are heard before the priest's march and Sarastro's prayer, "O Isis and Osiris." The main body of the overture has but a single theme, which is wonderfully developed in fugal form. Oublichieff, one of Mozart's biographers, makes the following admirable reference to this overture:

"The fugue has but one theme, and even in the development of this one theme the science of the composer appears still more wonderful if possible than in the prodigious movement in the finale of the symphony in C. Between the theme and the counter theme there exists no appearance of conflict, not once a single shadow of opposition. All is pure and clear, all is heavenly in the harmony of this fugue, all streams in most melodious splendor, all is euphonious enjoyment, rapture inexpressible, charm alike for the learned musician and for the common music lover — in short, for all musical ears. Mozart wished that the introduction to the piece should bespeak attention with an at once solemn and mystical authority and the most *eclatant* euphony, as if the slow tempo should say to one, 'Prepare yourself to be apprised of something which you never heard before and which no one will ever hear again.'"

A sad interest will always attach to "The Magic Flute." Schickaneder, who wrote the text, was at one time a theatre manager, and when reduced to poverty, came to Mozart, who was an old friend, and begged him to set music to his libretto. Though Mozart was at that time in most delicate health and engaged upon an opera intended to be performed at the coronation of Leopold Third as well as upon his "Requiem," he consented. His health broke under the strain, and he died three months after its first performance. The opera ran for one hundred and twenty nights and made a handsome fortune for the manager. Mozart, however, died in poverty, and the manager violated all his agreements, thus depriving him in his last days of the profit arising from his work and the comforts it might have procured.

NICOLAI (Carl O. E.)

1810–1849

NICOLAI (Carl O. E.)

1810 – 1849

Overture to "The Merry Wives of Windsor"

THE opera of "The Merry Wives of Windsor," based upon Shakespeare's comedy, was first performed in 1849. Old as it is, the opera still holds the stage and its overture is one of the most popular in the operatic class. The introduction opens with a theme announced by the basses and leading to an allegro. The principal theme of the allegro appears in the strings and wood winds. A subsidiary passage leads to the second theme, a very sprightly melody for first and second violins. A phrase of this also appears in dance tempo in the first violins, which in turn is followed by a fortissimo for full orchestra. After the development of this material the refrain succeeds, presenting all the subjects in new forms, and a brisk, animated coda closes the overture.

Festival Overture, "Ein' Feste Burg"

The festival overture, "Ein' Feste Burg," was written by Nicolai for the Jubilee of the University of Konigsberg in 1841, and secured for its composer the appointment as director of the Dom Chor and Court Capellmeister of the opera in Berlin, where a few years later he brought out his "Merry Wives of Windsor." The overture is very simple in form and is principally based upon the familiar Luther chorale, "A safe stronghold our God is still." The chorale appears emphasized in its simple majesty by

organ and solo trumpet, and in the development a theme growing out of the chorale is treated in fugal form. Simple as the overture is, it is very skilfully constructed, and the use of the majestic chorale with its elaboration in an equally stately fugue lends unusual impressiveness to the work.

NOREN (Heinrich)

1863–

NOREN (HEINRICH)

1863 –

"KALEIDOSCOPE." OP. 30

THE "Kaleidoscope" by Noren was first performed at Dresden in 1907, and made a stir in the musical world not only by its intrinsic charm but by a curious suit-at-law in which its publication involved its composer. When completing the work, Noren decided to make the last section a tribute to Richard Strauss by uniting two subjects from the latter's "Heldenleben" with the theme he had used, for variants. The publisher of the Strauss symphonic poem brought suit for an indemnity for the use of the Strauss subjects which were his property. Under the German laws a composer can be restrained from using the melodies of others in his works, but the court decided that the Strauss subjects were not melodies but only themes, hence there was no infringement. The "Kaleidoscope" is well named, for at each change the same material resolves into different patterns and forms of beauty. It consists of a theme which has eleven variants and a double fugue. The first variation, "Praeambulum," is a light, tripping variation of the melody opening in the strings and wood winds. The second, "Melancholy Dance," is the old slow German waltz, with the theme in the clarinets against the drone bass of the bassoons, followed by a new theme for the violins and horns. The third, "Canon," is given by the wood winds with imitation by the divided 'cellos. The fourth, "Scherzo," presents the theme in the strings and wood winds with fortissimo repetition by full

orchestra. The composer aptly designates the movement as "chuckling and frisky." The fifth, "In the Cathedral," is religious in character throughout from the serious figure first given out by the strings to the closing cadence with its "Amen" suggestion. The sixth, "Pastorale," is a rustic effect produced by English horn with counter passages for oboes and bassoons. The seventh, "Funeral March," opens with muffled drums, the theme entering in the violas and bassoons. The march begins piano, works up to a climax, and then softly dies away. The eighth, "Slavonic Dance," is a characteristic and highly colored dance rhythm. The ninth, "From Far Off Days," is a beautiful bit of sentiment in the divided strings with a trumpet strain, as if in the distance, recalling the "far off days." The tenth, "Mazurka," is in the customary form, introduced by the 'cellos and clarinet with accompaniment by the wood winds, drums, and harp. In the eleventh, "To a Celebrated Contemporary," to which reference has been made already, the two motives of the hero and his enemies in the "Heldenleben" are combined with the composer's own material to make the variation, all of which leads to a double fugue, at the conclusion of which the brasses give out a chorale. As the chorale closes a climax ensues subsiding in a long diminuendo, and a coda based upon the theme of the work ends it.

REYER (Ernest L. E.)

1823–1909

REYER (Ernest L. E.)

1823 – 1909

Overture to "Sigurd"

THE opera of "Sigurd" by Reyer, whose correct name was Rey, the libretto by Du Locle and Blau, was first performed in Brussels in 1884, the text being arranged from the story of the Nibelungs. This has given rise to charges that Reyer imitated Wagner notwithstanding his opera was written some years before either Wagner's "Siegfried" or "Die Götterdämmerung" was produced, Sigurd and Siegfried being synonymous. Wagner's libretto was written before Reyer's, but it was unknown then in France, and the opera was not brought out in Paris until eighteen years after it was written. There is no substantial ground for the charge. Reyer has simply employed some of the same dramatic material as Wagner, and also uses leading motives, but leading motives were in use before Wagner's time. Among the new characters in "Sigurd" are Hilda, Gunther's sister, and her nurse Uta, and Attila, King of the Huns, who is seeking Hilda's hand. The story is more closely allied to the Nibelung legend indeed than Wagner's, as the latter employs much material borrowed from the Eddas. The overture is so freely constructed and is so intensely dramatic that a musical analysis would give little idea of its contents. It introduces many of the motives, among them those of Sigurd, Hilda, and Attila, and refers to many of the situations, among them the condemnation of Brünhilde, the chorus of the Norns, a passionate aria by Sigurd in connection with his contest

with the supernal beings in the scene where he rescues Brünhilde from the fire, and the apotheosis in which she mounts the funeral pyre. The general characteristics of the overture are those of the opera, — intense dramatic power, the adaptation of the music to the text, the richly colored instrumentation, and the use of the leading motive.

REZNICEK (Emil Nicolaus von)

1861 –

REZNICEK (Emil Nicolaus von)

1861 –

Overture to "Donna Diana"

THE opera of "Donna Diana" was first performed at Prague in 1894. The text is based upon a play of the same name by Joseph Schreyvogel, who in turn adapted his drama from a Spanish comedy. The story is substantially as follows: Princess Diana is wooed by three lovers, two of whom are most ardent in their devotion. Prince Carlos, the third, affects indifference, the more certainly to win her. Thereupon Diana regards him with favor and chides him for his indifference. She fails to impress him, and then falls more desperately in love, but he continues to resist her approaches. She then grows jealous, and informs him she is to marry the Prince of Blau. In reply he informs her that he is going to ask for the hand of Cynthie, her maid of honor. She is now overcome with mortification, and Carlos is convinced he has won the victory. At last she bestows herself upon him, vanquished by his superiority of disdain. The overture is in regular form. After a brief introduction the principal theme is given out by first violins accompanied by the other strings. It dominates the overture. After repetition, the second theme appears in the first and second violins and violas with wood-wind and horn accompaniment. The development and recapitulation follow in the regular sonata form.

RIMSKY-KORSAKOV (Nicholas Andreivitch)

1844–1908

RIMSKY-KORSAKOV (Nicholas Andreivitch)

1844 – 1908

Oriental Suite, "Antar." Op. 9

"ANTAR" was at first designated a symphony, being the second of Rimsky-Korsakov's compositions in this class, but was afterwards called "Oriental Suite." The story of "Antar" has its origin in an Arabian tale by Sennkowsky. According to the composer's programme, Antar is a desert recluse, and has sworn hatred against all human beings. One day a beautiful gazelle appears before him, and as he is about to pursue the creature he descries a monstrous bird threatening it. He turns his weapon against the bird, which flies away with piercing cries. Antar then falls asleep and finds himself transported to the palace of the Queen of Palmyra, the fairy Gul-Nazar, who is none other than the gazelle. Grateful for her rescue, she promises him the three greatest enjoyments of life, — vengeance, power, and love. He awakes in the desert, but is transported anew to the palace. After a long period of happiness the fairy perceives that Antar wearies of her. She embraces him, the fire of her passion consumes his heart, and he dies in her arms. There are two motives in the suite which dominate it, — a theme in the opening for violas and wood winds, called the "Antar motive," and a charming melody for flutes and horns, which is the fairy motive. The suite is in four movements, which have been thus characterized by César Cui, the Russian composer, to whom it is dedicated:

"First part: Antar is in the desert — he saves a gazelle from a beast of prey. The gazelle is a fay, who rewards her deliverer by granting him three pleasures. The whole of this part, which begins and ends with a picture of the desolate and boundless desert, is worthy of the composer's magic brush.

"Second part: The Pleasure of Vengeance — a rugged, savage, unbridled allegro, with crescendos like the letting loose of furious winds.

"Third part: The Pleasure of Power — an Oriental march. A masterpiece of the finest and most brilliant interpretation.

"Last part: The Pleasure of Love, amid which Antar expires — a delicate, poetic, delicious andante."

Capriccio Espagnol. Op. 34

The "Capriccio Espagnol" was first performed in St. Petersburg in 1887, and is dedicated to the orchestra of the Imperial Opera which played it. It is of this work Tchaikovsky wrote to the composer: "I must add that your 'Spanish Caprice' is a colossal masterpiece of instrumentation, and you may regard yourself the greatest master of the present day." The Caprice is constructed in five movements. The first, "Alborada," or morning serenade, is a vivo e strepitoso, and is elaborated throughout from an animated motive announced in the opening by the violins. The second movement, "Variations," andante con moto, consists of five variations upon a theme given out by the horns with string accompaniment. The third movement, "Alborada," repeats the opening "Alborada" with change of modulation and color. The fourth movement, "Scene and Gipsy Song," is an allegretto. The gipsy song, which is highly characteristic of the wild gipsy life, is sung by the violins accompanied by a subject given out by the horns against the rattle of the drums. Reaching a vigorous climax, it leads without pause to the last movement, "Fandango of the Asturias," which is the old Asturian dance. The theme of the dance is divided between the

CARL O. E. NICOLAI

N. A.
RIMSKY-KORSAKOV

G. A. ROSSINI

trombones and wood winds. The solo violin takes a variation of the theme, and the repetition of the "Alborada" forms the coda.

Suite "Scheherezade." Op. 35

The suite "Scheherezade" repeats some of the stories with which the Sultana entertained the Sultan Schahriar during the Thousand and One Nights and thereby saved her life. The composer's programme names the four movements as follows: 1. The Sea and Sindbad's Ship. 2. The Narrative of the Calendar Prince. 3. The Young Prince and the Princess. 4. The Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior. Conclusion. A single theme, that of Scheherezade, which is mostly assigned to the first violins and represents the Sultana in the narrative, links the four themes together. The first movement opens with the ocean theme, which is elaborated with an undulating, wave-like accompaniment. Four motives appear in this movement, the Sea, Wave, Ship, and Scheherezade, and the elaboration of these principal ideas constitutes the contents of the movement. In the second movement, after the Scheherezade motive, the bassoon over a drone bass begins the Calendar Prince's Narrative. It is then taken up by the oboe with harp accompaniment, next by the violins, and last by the wood winds and horns with pizzicato string accompaniment. A new theme now appears for trombones and trumpets as a recitative, which leads to a brilliant march rhythm, worked up by full orchestra and accompanied by fragments of the previous themes, which bring the movement to a close in an outburst of jollity. The third movement begins with a charming romanza, interrupted here and there by the Scheherezade motive. The second theme presents the most bizarre effects, and

is given an Oriental color by the fantastic use of the triangle, tambourine, cymbals, and drum. It is a veritable picture of an Arabian night. The final movement suggests the Sea motive of the opening, followed by a recitative passage for solo violin and leading to a description of the Bagdad *fêtes*, in which the preceding motives are worked up into a wild dance, which waxes more and more furious until at last the trombones produce the crash of the ship on the magnetic rocks and the fury of a storm. It gradually subsides, and reminiscences of previous developments bring Scheherezade's story to an end.

"Russian Easter" Overture. Op. 36

The "Russian Easter" Overture, based upon themes from the Russian Church service, was written in 1886. The themes are from the Sixty-seventh Psalm and the Resurrection scene in Saint Mark's Gospel, closing with the exultant Resurrexit theme. "'Resurrexit,' sing the chorus of angels in heaven to the sound of the archangels' trumpets and the fluttering of the wings of the seraphim; 'Resurrexit' sing the priests in the temples in the midst of a cloud of incense, by the light of innumerable candles, to the chimes of triumphant bells." The first theme of the overture is ecclesiastical, given out by strings and clarinets, and then developed by full orchestra. The second theme, a very quiet melody, is sung by violins and violas with the accompaniment of wood winds and harps over a pizzicato bass. After some stately passage work, through which the notes of the trumpets are heard, the second theme returns for the oboe, clarinet, and bassoon. A recitative passage for trombones, with accompaniment by the 'cellos and double bass, is followed by a repetition of the first theme. After the elaboration of this material a majestic coda brings the work to an impressive close,

in consonance with the exultant character of the extracts from the composer's programme cited above.

SUITE, "CHARACTER DANCES," FROM "MLAVA." OP. 57

The suite above entitled contains selections made by the composer himself from his fairy opera, "Mlava," which was first performed in 1892 in St. Petersburg. The dances selected are the "Redowa," in which three themes appear, most richly elaborated; the "Danse Lithuanienne," much resembling the polonaise; the "Danse Indienne," which is given a barbaric color by the peculiar combination of instruments; and the "Cortège," or procession, which closes the suite in a most brilliant manner. The composer has lavished Oriental color upon these dances and given them a style of their own and a remarkably brilliant effect as well as a unique quality by his predilection for the Slavic rhythms which contrast so vividly with Western musical forms.

ROSSINI (Gioacchino A.)

1792–1869

ROSSINI (Gioacchino A.)

1792 – 1869

Overture to "William Tell"

THE overtures to the Rossini operas, particularly those to the brassy "La Gazza Ladra" with its inane maid and magpie story, and to the showy "Semiramide," were popular for a long period, but the overture to "William Tell," his last dramatic work, is the only one that still retains its place upon concert programmes. The story of the opera closely follows Schiller's drama and is so well known that it is unnecessary to repeat it. The introduction to the overture by the 'cellos and basses is supposed to picture the sunrise among mountain solitudes. The second part describes the fall of rain and the rapid gathering of a furious Alpine storm. As it gradually dies away, an andante announces the shepherds' thanksgiving and the English horn sings the "Ranz des Vaches." This is followed by trumpet calls, summoning the Swiss soldiers, and their march. A brilliant coda brings the overture to its close. The work, although in regular form, is rather a tone-picture or fantasia than an overture. Though the libretto of "William Tell" is far from dramatic and is wretchedly constructed, the overture is quite powerful, and portions of it, as in the case of the opera, are as dramatic as anything Rossini has written. It is peculiarly noticeable for its melodiousness as well as for its effective and significant instrumentation.

RUBINSTEIN (Anton Gregorovitch)

1830–1894

RUBINSTEIN (Anton Gregorovitch)

1830 – 1894

Suite, "Bal Costume." Op. 103

THE "Bal Costume" is a suite in six movements. The first part introduces the ballroom with its vivacious surroundings, the soft whisperings and loud conversation of the guests. The second part, a charming gavotte, illustrates shepherds and shepherdesses walking arm in arm through the hall, and is followed in the third part by a striking tarantella, which represents a merry group of Neapolitan men and women. The fourth part is Spanish throughout and full of vivid local color. It depicts an Andalusian Carmen wooed by an impetuous toreador. The fifth part may refer to Tannhäuser, as indicated by its title, "The Pilgrim and the Evening Star." The theme of the movement is a hymn-like strain accompanied by sensuous whisperings in the harp. The sixth and last part of the suite is of a military character and is intended to illustrate a drummer boy with a *cantinière*.

Overture to "Antony and Cleopatra." Op. 116

The overture to "Antony and Cleopatra" was written in 1890, only four years before the composer's death. It opens with a stately theme for the clarinet with accompaniment of bassoons and the brass section. After a repetition and a passionate episode three times stated, a new theme appears for the wood winds and strings,

accompanied by the harp. After its development a return is made to the first theme by the first violins, violas, and 'cellos, the second theme following accompanied by the other strings and wood winds. The passionate episode also returns, and at its close the trumpets announce a martial theme, which is developed. The second theme returns again for the oboe with harp, triangle, and tambourine and is followed by a plaintive, sorrowful passage. Once more the passionate episode returns fragmentarily, but is soon given out entire by the 'cello, combined with the second subject. The martial strains of the trumpets are heard again, followed by the passionate episode and leading to the coda, which brings the overture to a close in brilliant style. There are two dominant themes in this overture, that of Antony for 'cellos and of Cleopatra for violas, which are most ingeniously blended throughout.

Ballet Music from "Feramors"

The opera of "Feramors" was first performed in Dresden in 1863. It is founded upon Moore's "Lalla Rookh" and relates the love story of the Hindoo Princess Lalla, who has been plighted to the Sultan of Bokhara, whom she has never seen. Secretly she is in love with the singer and poet Feramors. During a journey to Delhi she meets a royal pageant of dancers and musicians who entertain her as she rests in the Vale of Cashmere. On her wedding morning she discovers that the poet and the Sultan are one and the same person. The ballet comprises four numbers. The first, "Bayaderentanz" ("Dance of the Bayaderes"), is based on two themes, the first announced by the strings with figures for the wood winds and horns, and the second, a theme marked by Oriental color, over a graceful passage for strings and marked by a strong tambourine accent. The movement is light and airy. The second movement,

"Candle Dance of the Brides of Cashmere," is in waltz tempo, imitated by the wood winds. In the trio the violins and violas have a smoothly flowing melody, the counter theme being a lovely melody for the horns. The waltz is repeated by the wood winds over phrases for horn and first violins, the accompaniment now marked by the triangle. The third movement is a second dance of Bayaderes, which is more stately and animated than the first, the coda introducing all the rhythms of the dance, and preparing the way for the "Hochzeitszug," which is the gathering and march of the bridal procession, forming a brilliant closing picture in Oriental tones.

Overture to "Dimitri Donskoi"

"Dimitri Donskoi" was the first opera written by Rubinstein and was first produced in St. Petersburg in 1882. The overture opens with an adagio introduction, the first theme given out by the 'cellos, the clarinet, horn, and bassoon filling out the harmony. After the development of this theme the main section of the overture opens with a very dramatic theme for the violins, violas, and 'cellos, brilliantly elaborated by the strings, wood winds, and horns. A subsidiary passage for violas follows, after which the opening theme returns fortissimo in the full orchestra, leading to the second theme, given out by flute and clarinet, followed by development. After the free fantasia the closing section of the overture begins with a return of the first theme in the strings. Passages of the free fantasia and suggestions of the introductory adagio lead to a new and stately phrase announced by the wood winds and worked up to a climax, leading in turn to the coda, in which the wood-wind phrase is given out in a majestic manner by the brasses, with the strings tremolo, the whole closing fortissimo.

SAINT-SAËNS (Charles Camille)

1835–

SAINT-SAËNS (CHARLES CAMILLE)*

1835 –

ORCHESTRAL SUITE. OP. 49

THE orchestral suite, op. 49, is one of the most pleasing as well as important of Saint-Saëns' compositions for orchestra, and is written in five movements. The first movement, Prelude, is an allegro moderato, the subject of which is given out in unison by the first and second violins, followed by the violas and 'cellos, the basses sustaining a pedal. The wood winds finally take the theme, and an extended development follows, the full orchestra closing the graceful prelude. The second movement is a Sarabande, opening simply and quietly in the strings. This is followed by a duet for first and second violins, followed by similar treatment for flute and oboe. The Sarabande is dignified although simple, and preserves the antique character of the dance. The third movement is a bright, vivacious Gavotte of the old-fashioned kind. It opens gracefully, and after its presentation there is a charming passage in the trio for the flute, over a sustained tone in the violins. A repetition of the Gavotte closes the movement. The fourth movement, Romanza, andante cantabile, is also in the antique style, its principal theme being given out by first violins and 'cellos. A similar passage follows for the English horn, doubled by the bassoon. This is continued until the first theme reappears in the

* The symphonic poems of Saint-Saëns, "Rouet d'Omphale," "Phaeton," "Danse Macabre," are described in the "Standard Concert Guide" in this series of handbooks.

flute, supplemented by oboe and clarinet, with first violin accompaniment. A repetition of the first theme closes this tender and fanciful movement. The final movement is a dashing, vigorous Contra Dance, particularly noticeable for its freshness of theme and skilful instrumentation.

Suite "Algérienne." Op. 60

The Suite "Algérienne" has for its title on the score "Picturesque Impressions of a Voyage to Algeria." As this title suggests, it is a tone-picture, and its four movements need only brief description to convey the meaning of their contents. It opens with a prelude, "View of Algiers," in which the characteristic undulatory movement of the music indicates the sea, and other phrases the vessel approaching the harbor and glimpses of novel sights. The second movement, "Moorish Rhapsody," is in three closely connected sections. The first is brilliant in style, and is closely worked out contrapuntally. The second is based upon an Oriental melody and is simple in construction, and the third is marked by fantastic combinations of instruments and bizarre effects. The third movement, "An Evening Dream at Blidah," a fortress near Algiers, is a quiet, romantic nocturne. In the last movement a French military march is worked up in elaborate style. A note to the score indicates that the composer not only emphasizes his joy in viewing the French garrison, but also the security felt under its protection. Judged by the pomposity of the march rhythm, the composer's joy and sense of security knew no bounds in expression.

SCHUBERT (Franz Peter)

1797–1828

SCHUBERT (Franz Peter)

1797 – 1828

Overture to "Zauberharpe" ("Rosamunde"). Op. 26

IT is one of the extraordinary events in Schubert's career that, while his immortal songs and symphonies and much also of his chamber music retain their places upon the modern concert programmes, little remains of the many operas and operettas he composed, except the so-called overture to "Rosamunde," and even this is involved in much confusion, as Schubert never wrote an overture to that drama. The story of the overture is interesting. In 1819 a melodrama called "Die Zauberharpe" ("The Magic Harp") was written by Hofmann for the Theatre an der Wien, Vienna. The managers applied to Schubert for the incidental music. He wrote it in a fortnight, and the melodrama, when produced, proved a failure. The overture was greatly praised, especially the adagio introduction, and it was subsequently used as a prelude to his operetta, "Die Verschwornen." When the overture was published, it was called the overture to "Rosamunde," and the mistake has continued to the present time. The overture which had been previously composed for "Alfonso and Estrella" was adopted by Schubert for "Rosamunde." "Alfonso and Estrella" was written in 1823, but it was not performed until 1854. It was based upon a Spanish subject, and, though brought out by Liszt, and subsequently remodelled and revised both in book and score, it was unsuccessful. The

overture to "Rosamunde," therefore, is the overture to "Die Zauberharpe."

It opens andante with a few stately chords of introduction, followed by a beautifully melodious theme for oboe and clarinet, the cadence echoed by the strings, the strings in turn taking the theme with responses by oboe and bassoon. An allegro vivace follows with the theme in the first violins, accompanied only by the other strings. After the repetition of this theme, tutti, the second theme, one of the most beautiful of the great master's melodies, is announced. It is repeated by flute and oboe, and at its close a new rhythm is introduced and carried through a long episode which introduces still another melody. All this thematic material reappears in the development, and the overture closes with a spirited coda.

Overture to "Alfonso and Estrella." Op. 69

The opera of "Alfonso and Estrella," as already said, was written in 1823, but was not performed until twenty-six years after Schubert's death. The story of the opera, written by Franz von Schober, is in substance as follows: Troila, King of Leon, having been despoiled of his throne by Mauregato, an adventurer, retires with his son Alfonso to a quiet resort. Estrella, Mauregato's daughter, is loved by Adolfo, a general in her father's service, but she refuses to give him her hand. While hunting one day she meets Alfonso and falls in love with him. In a subsequent battle with the usurper's forces, Adolfo seizes Estrella and carries her off. When she continues to reject his suit, he threatens her life, but is rescued by Alfonso, who receives her hand as his reward as well as the kingdom from his father, who is subsequently reinstated by Mauregato.

The overture opens with an andante introduction beginning fortissimo, followed by the announcement of the

ANTON G. RUBINSTEIN

C. C. SAINT-SAËNS

FRANZ SCHUBERT

first theme, which, after development, leads to a charming melody for the wood winds which preludes the allegro, the main section of the overture. It opens with a figure suggestive of the opening passage of the introduction. After its development the first violins, followed by the flute, prepare the way for the second theme, a lovely melody for the wood winds, over a string accompaniment. After the concluding passage a short free fantasia leads to the third part, which is mainly a repetition of the first part. A brilliant coda closes the overture.

There is a neat story told of this overture when Schubert showed it to Weber. The latter examined it and said: "It possesses merit, Herr Schubert, but I tell you, people generally drown the first puppies and first operas."

"And, mein Herr," said Schubert, "what do they with those which come after the first?"

"Give them a chance in the world, which is only right," replied Weber.

Schubert quietly retorted, "Then we shall do the same with 'Alfonso and Estrella,' which belongs to the fifth litter."

SCHUMANN (Georg)

1866–

SCHUMANN (GEORG)

1866 –

OVERTURE, "LIEBESFRÜHLING." OP. 28

THE overture, "Liebesfrühling," originally entitled "Frühlingsfeier" ("Spring Festival"), was first performed in 1891 in Berlin, and is written in strictly symphonic style. It begins with an agitated movement in the wood winds. The 'cellos give out the principal theme, very passionate in character, which is subsequently extended to the wood winds. After development the theme is resumed by the violins and violas, accompanied by a melodious figure and leading to the second theme in the wood winds, the clarinet having the principal melody, accompanied by another melodious figure in the violins. After further development the recapitulation occurs, introducing the first and second themes, the overture closing with a joyous climax.

"SERENADE." OP. 34

The composer has appended the following programme to the score of "Serenade," op. 34, which explains the meaning:

"The serenade before us portrays the story of a rejected lover. *First movement* — Merry procession of the participants, in which, however, the enemy and the scoffer make themselves noticeable. *Second movement* — Spookishness of the night. Secret meeting of the enemy and the scoffer. *Third movement* — Serenade. *Fourth movement* — Intermezzo, rejection. *Fifth movement* — The lover retires in

anger, amidst the derision and scoffing of the enemy, and makes use of the folk songs, 'The nobleman is a millsack,' 'There lives a miller by yonder pond — run, miller, run.'"

The composer's programme is but another example of the absurdly humorous vein which runs through many of his works. The opening movement, "Auf dem Wege" ("On the Way"), an allegro, opens with a noisy introduction, evidently describing the "procession," followed, after a sprightly episode, by a lively duet between the strings and wood winds which we may infer relates to the "enemy" and the "scoffer." The noisy passage is repeated, but is at last lost during the pianissimo closing of the movement. The second movement, "Nachtlicher Spuk" ("Spookishness of the Night"), a presto, opens with a brief introduction followed by another duet similar to that in the first, showing that the "enemy" and "scoffer" are still at their malicious work. The third movement, "Ständchen" ("Serenade"), is a delightful melody of the romantic sort for clarinet with harp accompaniment. The intermezzo, fourth movement, is a short melodic episode which forms a transition to the fifth movement, "Finale," a burlesque presto, which brings the whimsical "Serenade" to an end with a tarantella rhythm of a rollicking sort and yet brilliantly and skilfully constructed.

SCHUMANN (Robert)

1810–1856

SCHUMANN (Robert)

1810 – 1856

Overture to "Genoveva." Op. 81

"Genoveva," the only opera Schumann attempted, was composed in 1847, and was first performed in Leipsic in 1850, Schumann himself conducting the work. It did not prove a success and was withdrawn after a few presentations, but the overture still retains its place on concert programmes. The text of the opera was written by Robert Reinick, after the tragedy by Tieck and Hebbel, but Schumann made several changes in it. The story, briefly told, is as follows: Genoveva is married to the Knight Siegfried and is devotedly attached to him. During his absence in the wars, Golo makes overtures to her and attempts to effect her ruin. Being repulsed, he accuses her to Siegfried of infidelity with Drago, one of the servants. When Siegfried returns, he orders her to be put to death. The attendants, to whom the execution of the penalty is intrusted, merely leave her in the forest to die. When Golo's treachery is discovered, he seeks Genoveva, finds her in the forest, and Siegfried and she are reconciled, while Golo is executed. Notwithstanding the failure of the opera, the overture has always been considered one of Schumann's dramatic masterpieces. It foreshadows, to a certain extent, the incidents of the opera, particularly Golo's cursing of Genoveva and the tragic denouement, but in a general way it is abstract music, quite independent of the story.

The introduction to the overture is exceedingly sombre in character, with marked dissonances and a plaintive passage for the violins, which may indicate Genoveva's grief at Siegfried's wrath and her banishment from the castle. The main section opens with a restless, passionate theme for the violins, with 'cello accompaniment, followed by a charming hunting passage for the horns, continued by the oboes and flutes. After the free fantasia, the violins and violas lead, fortissimo, to the third part, after the usual development. The coda, based upon the second theme, holds its way until at last the trombones bring the overture to an exultant close.

Overture to "Bride of Messina." Op. 100

In 1850 Richard Pohl, a student friend of Schumann, sent him Schiller's tragedy, "The Bride of Messina," arranged as an opera libretto with the suggestion that he should set it to music. Perhaps remembering the fate of "Genoveva," he could not make up his mind to compose an opera upon the subject. That he was very much interested in it, however, is shown by his writing an overture to it, which was performed in Leipsic in 1851. It did not meet with much success, and Schumann wrote to his friend Pohl, "I am accustomed to find that my compositions, particularly the best and deepest, are not understood by the public at a first hearing." While it is not generally considered a fitting overture to the story, yet it has many strong passages, especially the romantic second theme. The story itself is intensely powerful and dramatic, but in passionate work of this kind Schumann has not succeeded as he has in the domain of sentiment and romance and in the still greater field of symphonic and chamber music. As the overture is so rarely performed it hardly needs a closer description than to say it is in

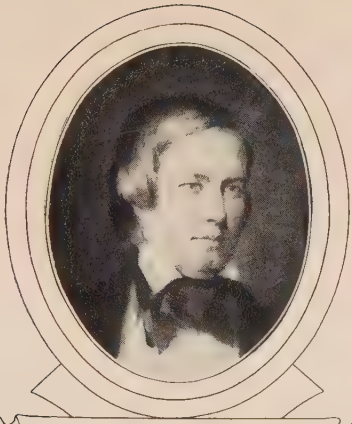
the ordinary form with a sombre introduction and a middle section which is deeply infused with the romantic spirit. It was also written at a time when Schumann's power of construction was visibly weakening.

Overture to "Manfred." Op. 115

The overture to "Manfred" was written in 1848, in the same year as the composer's opera "Genoveva," and was first performed in 1852 at Leipsic. It is based upon Byron's drama of the same name, the entire music consisting of entr'actes and incidental numbers, sixteen in all. As compared with his other concert overtures it is supreme in its excellence. Manfred, a Swiss count, secluded in his ancestral castle, has made himself, like Faust, acquainted with necromancy, but, as in Faust's case, it brings him no happiness. He has an unnatural passion for his sister Astarte, who has studied magic with him, which fills him with remorse. He seeks forgetfulness, but neither the spirits he summons, nor the mountains and the fairy of the waterfalls, nor his attempt at suicide bring him any relief. At last he goes to the lower regions and obtains pardon from the victim of his crime. He discards the spirits whom he fancies he rules and at last submits to the universal law of death. The overture does not recite the various dramatic incidents in the drama. Sir George Grove says of it: "It is safer and more consonant with the habit and temper of Schumann's mind to regard the overture as a general embodiment rather of the wild, unearthly spirit of the play and of the daring, almost superhuman character of Manfred himself, than of any definite sights or events."

The overture opens with a single bar of three agitated chords, leading, after a pause, to an introduction, langsam, the oboe announcing a wild, passionate theme, continued

by the violins and leading to the main section of the overture, which is reached in a powerful climax, following which the principal theme, marked "in passionate tempo," is given out. After its energetic development another theme appears, a plaintive melody, which may stand for Astarte. This is followed by two episodes, the one very vehement and the other more tranquil. The first subject reappears, marked "with more force," and is followed by a new subject for strings and bassoons. The new theme is developed with great energy and is followed by a reprise of the original subject newly developed and very impressive in character. A short coda embodies the principal idea of the introduction, and the overture comes to a close with a passage suggesting the death of Manfred.



ROBERT SCHUMANN

JEAN SIBELIUS

FRIEDRICH
SMETANA

SIBELIUS (Jean)

1868–

SIBELIUS (JEAN)

1868 –

SYMPHONIC POEM, "LEMMINKÄINEN." OP. 22

THE symphonic poem, "Lemminkäinen," based upon an episode in the Kalevala, the source of Scandinavian mythology, was originally laid out in four movements, but only two of these have yet been produced, — "The Swan of Tuonela" and "Lemminkäinen turns Homewards." Tuonela is another name for the land of death, reached by nine seas and a river upon which rides a swan, singing the song of death in "the sacred stream and whirlpool." The movement begins with a mournful passage for divided strings, followed by the sad swan melody, given out by the English horn, accompanied by muted strings and the roll of drums, with responsive phrases by 'cellos and violas. Gradually the movement works up to a thrilling climax, ending pianissimo amid the swan's dying phrases and the lament of the 'cello. The second movement is based upon a fantastic incident in the career of the warrior Lemminkäinen while attempting to capture the swan of Tuonela as the final test of his courage before he can win his bride. Nasshut, a shepherd, wreaks vengeance upon him by flinging a serpent at him, which causes his death in the black water. His mother implores Ilmavinen to forge a huge rake for her, and with this she recovers his mutilated body, puts it together by magic, and restores his life. Moved by her entreaties, he lets "the swan swim on in safety in the whirlpool of Tuon," leaves the charming maiden in the Northland, and returns home with his

mother. The movement is absolutely free in construction, and pictures the experiences of the hero in a forcible and brilliant manner, ending in a climax of overpowering effect.

Suite, "King Christian Second." Op. 27

The suite above entitled is composed from Sibelius' incidental music to Adolf Paul's drama, "King Christian Second," and is in five movements. The opening movement is a Nocturne, beginning with a short introduction for the wind instruments, followed by an impressive first theme for first violins. The development of this theme leads to the entrance of a second theme, announced by the strings except basses, which is worked up to a powerful climax. A subject based upon the introduction closes the nocturne. The second movement is an Elegie, made up almost entirely of a theme for the strings, alternating with a theme for 'cello solo. The third movement, Musette, is a dance rhythm, the main theme given out by clarinet over a muted double bass, closing with passages for clarinet and bassoon and a repetition of the first part in modified form. The fourth movement, Serenade, marked "Vorspiel with dance for the Court Festivity, Act III," opens with a dainty minuet rhythm leading to the serenade, a graceful melody for the violins. At its close the first part of the movement is repeated in modified form. The final movement, Ballade, is free in its form, and is evidently one of those Scandinavian tone-pictures peculiar to this composer, but without the morbid quality so often expressed by him. It is, on the other hand, full of vigor, brilliancy, and unmistakable local color. He brings to this last movement a character and style which are unique and original and cannot fail to impress themselves upon every hearer.

SINIGAGLIA (Leone)

1868–

SINIGAGLIA (LEONE)

1868 –

TWO PIEDMONTESE DANCES. OP. 31

THE "Two Piedmontese Dances," by Sinigaglia, one of the most prominent of the Italian composers of instrumental music, have had an enthusiastic success in various European cities and have recently been introduced into America and met with great favor. The two dances consist entirely of national themes quite freely and elaborately worked up. The first opens with a simple melody for oboe, which is gradually extended and invested with such spirit by full orchestra that the middle part takes on great brilliancy. After the repetition of the first part in modified form the dance closes pianissimo. The second dance is built upon a larger scale with broader and more elaborate orchestration, but like the first has national melodies for its basis and closes with a climax full of vigor and animation.

OVERTURE, "LE BARUFFE CHIOZOTTE." OP. 32

The overture to "Le Baruffe Chiozotte" was first performed in 1907, and was inspired by Goldoni's comedy of that name, the story of which is quite simple, being but a picture of life in the fishing village of Chiozzo, with its quarrels among the gossiping women, an episode of the quarrel between the lovers Lucietto and Tita Nane, the interference of the magistrate, who reconciles the lovers, silences the gossips, and restores order, after which the

mercurial crowd indulges in a feast of good things and a dance. The overture opens allegro con spirito, with a theme given out fortissimo by full orchestra. After elaboration a second theme appears for the oboe, eventually extending to the first violins, and carried on with gradually increasing tempo until another theme appears, suggesting that of the opening. With each new theme the time accelerates, and now a tripping passage occurs in the wood winds, leading to a repetition of the second and taken by the violins. The third theme reappears, followed by the first, which is repeated. A brief coda closes the lively and animated overture, which is as breezy as the picturesque scenes it describes in tones.

SMETANA (Friedrich)

1824–1884

SMETANA (Friedrich)

1824 – 1884

Symphonic Poem, "Má Vlast"

UNDER the general title of "Má Vlast" ("My Fatherland") Smetana, the Bohemian composer, left a cycle of six symphonic poems, dedicated to the city of Prague, entitled "Vyšehrad," "Vltáva," "Šárka," "Zčeskjáh lukûv a hájûr" ("From Bohemia's Fields and Groves"), "Tábor" ("The Hussite Fortress"), and "Blaník," the mountain in which the Hussite warriors sleep, awaiting the resurrection. Of these six the "Vyšehrad," "Vltáva," and "Šárka" are the three usually performed in the concert room.

The "Vyšehrad" is the first in the cycle, its programme in brief being "Thoughts engendered in the poet's mind on beholding the famous fortress and reflecting upon the glorious life there in its palmy days, its subsequent important struggles and final ruin." The movement is free in its form. The introduction begins with a stirring national subject for two harps. After a few measures the remaining instruments take the melody one after the other, the harps still combining, interwoven with trumpet calls gradually increasing in power and leading to a climax in full orchestra. As it dies away, the strings take up an allegro subject, which is a modification of the original theme in fugal form, bringing this section to a brilliant close. A melodious second subject follows, which is skilfully elaborated. In the conclusion the opening subject returns in modified form.

The second poem, "Vltáva," better known as "The Moldau," is the most beautiful of the series for its melodic charm. It describes the river Moldau, the scenes through which it flows, natural beauties, historic spots, the revels of the wood and water nymphs, and the Rapids of Saint John. It begins with a delicate rippling passage for flutes, with pizzicato accompaniment by the violins and harp, picturing most vividly the movement of the water. It is next taken by the strings over a beautiful melody for first violins, oboe, and bassoon, horns and harp joining in the harmony. Hunting calls are now heard from the horns over the river motive, and as they die away a lively wedding dance is worked up to a climax of gayety. As it in turn subsides, the wood winds announce sustained harmonies, and the flute with strings, horn, and clarinet accompaniment give out the nymphs' dance, which is followed by an impressive passage for horns, trombones, and tuba. The ripple of the river is heard again, and gradually leads up to the description of the rapids, reaching a powerful fortissimo. Then with extended decrescendo the movement, which is one of expressive beauty throughout, comes to a close.

"Šárka," the third of the poems, is based upon the story of the Bohemian Amazon. Disappointed in love, she swears vengeance upon the whole race of men. The knight Ctirad takes the field against her, and as his warriors are advancing finds Šárka bound to a tree. She cunningly pretends to have been maltreated by her sisters. Overcome by her beauty and desiring to possess her, he sets her free. During a carousal of his soldiers, Šárka gives a horn signal, to which her companions in the forest respond. Falling upon the soldiers, sleeping after their revels, they slay them all. The poem opens with a theme for violins describing Šárka's rage against men. A second subject of a light, simple character describes the march of

LOUIS SPOHR

G. L. P. SPONTINI

RICHARD STRAUSS

Ctirad's warriors through the forest. This is interrupted by a sudden outcry twice heard. A duet for 'cello and clarinet follows, giving place evidently to a love passage, which is freely developed and followed by a fanfare, introducing another theme of a jubilant character. As it dies away, a lovely melody is sung by the clarinets, describing Šárka's summons to her sisters. The concluding part of the movement is marked frenetico, and is indeed a frenzy of instrumentation, portraying Šárka's revenge.

Overture to "The Sold Bride"

"Die verkaufte Braut" ("The Sold Bride"), one of the most successful and beautiful of modern operas, was first produced in 1895. Its overture was first known as "Lustspiel," or "Comedy Overture," and is considered the gem of the work. The story of the opera is a simple one. Hans, the step-son of the peasant Micha, after being driven from home, returns and falls in love with Marenka. Her mother consents to the proposal of Kezal, the marriage broker, that she shall marry Wenzel, Hans' half-brother. Then the broker offers a bribe to Hans if he will abandon his claim. Hans agrees provided Marenka will marry "the son of Micha." Marenka is grieved at the seeming abandonment, but at last Hans reveals himself and all are happy. The first theme of the overture is announced by the violins, violas, 'cellos, and wood winds in unison, with a stately accompaniment of chords for the brasses with tympani. This theme is most ingeniously elaborated in fugal form and worked up to a climax, after which it is given out in unison as in the beginning. The second theme is announced by the oboe with clarinet, bassoon, horn, and second violin accompaniment. It is very brief, and is followed by a charming theme for violins and 'cellos. The

first theme then returns in the wood winds, and next in the strings, whereupon the fugal elaboration is resumed, leading to a fortissimo. After further development the first theme returns in the same form as in the beginning. Further development follows, after which the coda, based on the first theme, brings the overture to an animated close.

SPOHR (Louis)

1784–1859

SPOHR (Louis)

1784 – 1859

Overture to "Jessonda"

THE overture to the opera "Jessonda," the text by Edouard Gehe, and based upon Lemière's "Veuve de Malabar," was first produced in 1823. The story in brief is as follows: Jessonda, the widow of a Rajah, has been devoted to the flames. Although she was forced to marry, and had previously pledged her hand to a Portuguese officer, she obeys the custom of the country and accepts her fiery doom. At this time the Portuguese are besieging the city, and the officer, her lover, hearing of her intended sacrifice, scales the walls with his followers and rescues the would-be victim. The overture begins with an introduction in which tender harmonies in the wood winds and horns are followed by melodious passages for the horns, and afterwards for clarinets and bassoons, with a pizzicato accompaniment by the strings, the subject being subsequently employed in the scene of the Rajah's funeral. A short transition for full orchestra leads to the second theme, which is announced by the horns, with a counter theme for the first violins, all of which material is regularly developed. After elaboration the first theme reappears and is developed, and then leads to a return of the second theme for the clarinet and bassoon. After further development an animated coda closes the overture.

SPONTINI (Gasparo L. P.)

1774–1851

SPONTINI (Gasparo L. P.)

1774 – 1851

Overture to "Olympia"

THE overture to Spontini's "Olympia" was first performed at the Paris Académie Royale in 1819, the opera being based upon Voltaire's tragedy of the same name. The overture is an allegro, divided into two parts by a short, slow movement. It begins with an introduction, allegro marcato, in a very stately manner, giving out a martial theme with full orchestral power. After a repetition of the theme the movement changes to an andante religioso (subsequently a chorus in the opera), which begins in the muted strings reinforced by the English horn. After development of this material the main section of the overture, allegro molto agitato, commences, and a lively theme is announced by the first violins and is worked up to an imposing crescendo. At its close the introductory theme appears and a subordinate melody enters. These materials are most ingeniously and effectively elaborated, leading to another great crescendo, interwoven with a fresh theme for violins, 'cellos, and bassoons. The coda is constructed out of the second subject and closes the overture.

STRAUSS (Richard)

1864–

STRAUSS (Richard)

1864 –

Symphonic Fantasia, "From Italy." Op. 16 *

"FROM Italy," the first of Strauss' orchestral tone-poems, was written in 1886, after the composer had made a visit to Rome. It is divided into four movements: 1. "On the Campagna." 2. "Amid Rome's Ruins." 3. "On the Shore of Sorrento." 4. "Neapolitan Folk Life." The opening movement describes the solitude of the Campagna, with incidental allusion to historical events of which it has been the scene. After a somewhat extended introductory passage a theme is given out by the first violins and 'cellos, with accompaniment of clarinet, bassoon, and horn, with figures for the second violins and violas, and chords for harp. After development the clarinet takes the theme, with responses by horn and bassoon, the movement dying away softly. The composer has given this additional programme note to the second movement: "Fantastic pictures of vanished splendor. Feelings of sadness and longing in the midst of brightest surroundings." It is constructed in sonata form of two themes. In the opening, the strings give out chords sustained against a figure for the trumpets, which constitutes the principal theme of the movement. Following

* The remaining symphonic works of Richard Strauss, viz.: "Don Juan," "Macbeth," "Tod und Verklärung," "Till Eulenspiegel," "Also Sprach Zarathusila," "Don Quixote," "Ein Heldenleben," and "Sinfonia Domestica," are described in the "Standard Concert Guide" of this series of hand books.

the development the first violins have a fresh melody, which is worked up by the strings and wood winds, leading to a fortissimo chord for full orchestra, interrupted by trombone and trumpet, suggesting the opening theme. The latter is then taken by the 'cellos and extends to full orchestra, and is developed, the movement ending with a recapitulation of the first and second themes. The third movement is absolutely free in its construction, and evidently is intended for a description of the sea rippled by the wind. It is scored almost entirely for the strings, against which are heard boat songs and bits of melody in the wood winds. The last movement is a gay allegro, opening with clashes of cymbals. It is constructed mainly upon a Neapolitan folk song, given out by the violas and 'cellos with horn and bassoon accompaniment, the brasses and kettle-drums accenting the time. Another theme follows for the first violins and 'cellos, after the development of which the folk song reappears for the bassoon, then passes to English horn, and thence to first and second violins, flute, and oboe. After its development the coda closes the work with suggestions of the folk song.

SULLIVAN (Sir Arthur Seymour)

1842–1901

SULLIVAN (Sir Arthur Seymour)

1842 – 1901

Overture, "In Memoriam"

SULLIVAN'S "In Memoriam" Overture was written for the Norwich (England) Festival of 1866, and is dedicated to the memory of the composer's father. It consists of two movements, an andante religioso and an allegro molto. The andante opens with a unison for strings, relieved by occasional entrances of the drums. The theme is a solemn one, and determines the characteristic nature of the work. It is followed by a plaintive chorale, first in the wood winds, and then in the brasses, after which the violins take up a lively and brilliant passage, leading directly to the allegro. This section is opened by the strings, and is then given to the brasses with responses by oboe and flute. The principal theme is heard after a passage for full orchestra in the violins, and soon gives way to another in the brasses, echoed by the violins and flute. The development of this material then takes place, an impressive passage for trombones and ophicleides appearing at one place. After a repetition of the opening bars the mournful character of the earlier part of the overture is lost by a change of key. The already familiar subjects are again heard with little change in treatment, but at last a grand climax comes for full orchestra and organ, with the chorale of the opening andante for its subject. This leads to a short coda, which closes the overture.

Overture, "Di Ballo"

The overture "Di Ballo" was first performed at the Birmingham (England) Festival of 1870. It is based upon themes from dance rhythms, and opens with a series of bold chords, jubilant in character, followed by a flowing melody for wind instruments, at first alone and then with string accompaniment. The principal subject is a joyous, tripping melody, which is followed by a fantastic sort of duet for the horn and reeds. A short passage for full orchestra, ending fortissimo, leads to another theme given out by the strings, which is taken up and amplified by the wood winds, reinforced by the drums. A long and well-developed waltz for the violins is eventually replaced by a galop for full orchestra, which closes the overture fortissimo.

TCHAIKOVSKY (Peter Ilyitch)

1840–1893

TCHAIKOVSKY (Peter Ilyitch)

1840 – 1893

Symphonic Fantasia, "The Tempest." Op. 18

THE "Tempest" Fantasia is one of Tchaikovsky's earlier works. All that had preceded it were minor pieces, except his first and second symphonies, the first "Winter Day Dreams" and the second a *mélange* of Russian themes, which are hardly more than symphonic poems. The fantasia was written in 1872 and is dedicated to M. Stassov, who suggested Shakespeare's "Tempest" as a subject for musical description. The programme furnished by Stassov is as follows: "The sea. Ariel, spirit of the air, raising a tempest at the bidding of the magician Prospero. Wreck of the vessel conveying Ferdinand. The enchanted isle. The first shy awakening of love between Ferdinand and Miranda. Ariel. Caliban. The enamored pair give themselves up to the magic of love. Prospero divests himself of his power of enchantment and quits the island. The sea." The programme so exhaustively states the contents of the fantasia that a detailed analysis seems unnecessary. The sea, both in calm and storm, is forcibly described. The Ariel theme, which is graceful and sprightly, dominates the fantasia throughout, and contrasts strongly with the heavy, ungraceful figure with which the 'cellos and basses represent Caliban, and the impressive and sombre one which does the same service for Prospero. Although in a letter to Stassov the composer writes that nothing could have suited him

better, that he was full of enthusiasm and could think of nothing else, the work falls below the standard of his subsequent dramatic efforts, notably "Francesca da Rimini," which shortly followed it.

Orchestral Fantasia, "Francesca da Rimini." Op. 32

The fantasia "Francesca da Rimini," based upon passages from the fifth canto of Dante's "Inferno," was written in 1876. It was first conceived as an opera, but the plan was abandoned when the librettist imposed certain unsatisfactory conditions. Impressed by his reading of the canto, however, and inspired in some degree by Gustav Doré's drawings, the composer decided not to abandon the subject altogether, and cast his music in the form of a fantasia, appending the following programme to his score:

"Dante arrives in the second circle of hell. He sees that here the incontinent are punished, and their punishment is to be continually tormented by the cruelest winds under a dark and gloomy air. Among these tortured ones he recognizes Francesca da Rimini, who tells her story.

"'. . . There is no greater pain than to recall a happy time in wretchedness; and this thy teacher knows. But if thou hast such desire to learn the first root of our love, I will do like one who weeps and tells.

"'One day, for pastime, we read of Lancelot, how love constrained him. We were alone, and without all suspicion. Several times that reading urged our eyes to meet, and changed the color of our faces. But one moment alone it was that overcame us. When we read of how the fond smile was kissed by such a lover, he, who shall never be divided from me, kissed my mouth all trembling. The book, and he who wrote it, was a Galeotto. That day we read in it no farther.'

"While the one spirit thus spake, the other wept so that I fainted with pity, as if I had been dying; and fell, as a dead body falls."

The fantasia opens andante lugubre, describing "the cruelest winds under a dark and gloomy air" which greet Dante and Virgil as they arrive upon the second circle and the spectral figures they encounter. After this appalling picture is presented there is a lull, piu mosso, and horns, cornet, and trombones give out a theme announcing the meeting with Francesca and Paolo. The episode is very tender and at the same time passionate. A short recitative leads to the second section of the fantasia, andante cantabile non troppo. After the theme of the first section a beautiful melody is given out by English horn and harps, evidently suggesting the relation of Francesca's meeting with Paolo and her sudden love. It is interrupted by the reappearance of the spectral forms, and the lovers are lost in the horrible storm which breaks out afresh, above which, however, is heard the love song of Francesca. One of Tchaikovsky's biographers says: "We seem to hear the spirit voice of Francesca herself, from which all the horrors of hell have not taken the sweetness of human love and poignant memory."

Suite No. 1. Op. 43

The first of Tchaikovsky's suites was written in 1880, and as originally constructed consisted of five movements: 1. Introduction and fugue; 2. Divertimento; 3. Intermezzo; 4. Scherzo; 5. Gavotte. After its publication the composer added another movement, "Marche Miniature," inserted between the Intermezzo and Scherzo. As generally performed in the concert room, the Scherzo and Gavotte, which are in the usual form of those movements, are omitted. The Introduction and fugue, scored for full orchestra without trombones, opens with a long, animated, and melodious theme, given out by bassoons, accompanied by the muted strings, and then passes to all the violins with

wind instrument accompaniment. After the development of this material a fugue follows, opened by first oboe, first clarinet, and second violin, with responses by second oboe, second clarinet, and violas. The fugue is simply constructed, and its episodes bring the movement to a close. The second movement, Divertimento, opens with a quaint theme for clarinet, followed by a passage for full orchestra and kindred passages for the wood winds, with pizzicato string accompaniment. The second section opens with an extended melody for oboe, accompanied by strings, passing to the horns. The development of this material, with a return to the first theme, closes the Divertimento. The Intermezzo is the favorite number of the suite by reason of its melodious character. The first subject is announced by first violins, violas, bassoon, and flute, with accompaniment of strings and horns. After repetition, the second theme appears in a kind of duet for 'cellos and bassoon with pizzicato accompaniment. It next appears in the violins, violas, and 'cellos with contrapuntal accompaniment by the wood winds. The leading theme and duet are repeated and gradually lead back to the first theme, which is worked up to an intense climax. A coda, based upon fragments of the first theme, closes the movement. The "Marche Miniature" is a fantastic number, both in its scoring and the instruments employed, which are the piccolo, flutes, oboes, clarinets, violins, triangle, and bells. In the opening, the theme is given out by the piccolo, with pizzicato string accompaniment. It then passes to the flute. An episode appears in the strings and bells. The development of the main theme and the quaintness of the accompaniment impart a strange fascination to the music, which closes with a repetition of the principal subject.

Suite No. 3. Op. 55

The Suite No. 3 was written in 1884, the same year in which the composer's "Manfred" Symphony was produced. It is in four movements, viz.: 1. "Elegie"; 2. "Valse Melancholique"; 3. "Scherzo"; 4. "Tema con Variazione." The Elegie and Valse are scored for full orchestra, and the Scherzo further employs triangle, drum, and tambourine. The Elegie and Valse are regular in form, but of a peculiarly emotional and impressive character, and are scored with the composer's extraordinary mastery of orchestral technique. The Scherzo is in the usual scherzo form and does not call for special analysis. The "Theme and Variations" is the masterpiece of the suite. The theme is given out by the first violins with detached chord accompaniment. The variations are twelve in number. The first is opened by the strings in unison. The second is also for all the strings in unison, with a light, tripping accompaniment by the other instruments. In the third the melody is given to the first flute in the first and third sections. In the second section the second clarinet has the melody, accompanied by the other reeds. The fourth introduces a change of theme for full orchestra. The second section of the theme is also for full orchestra. The fifth treats the theme contrapuntally. The sixth gives the theme in the form of quaver triplets. The seventh presents it in a stately chorale. In the eighth it is taken by English horn with string accompaniment. In the ninth it appears for the violins, accompanied by clarinet and four horns. In the tenth it is almost wholly assigned to a violin solo in capriccio form. In the eleventh it is sustained by the double basses and bassoon with passages for other instruments. In the twelfth it appears as a showy polacca, most elaborately embellished, which brings the suite to a close.

"Italian" Capriccio. Op. 45

The "Italian" Capriccio was written in 1880. It begins with a slow introduction. A vigorous trumpet call precedes harmonic passages in the wind instruments, followed by an impressive melody given out by the violins, violas, and 'cellos, with horn, bassoon, trumpet, and tuba accompaniment. A new theme is gradually developed by the wind instruments, with pizzicato bass accompaniment. A crescendo leads to an allegro moderato in which the flute and violins have a characteristic Italian melody. After its development the original andante of the introduction returns, leading by a pianissimo passage to the main section of the work, which is a presto in saltarello form. The theme is worked up in vivacious style, pausing at one point for the return of the second theme, and closing prestissimo in a grand rush of full orchestra in the most approved Italian style.

Serenade. Op. 48

The Serenade, op. 48, written for string orchestra, is another of Tchaikovsky's creations of the year 1880. It is divided into four movements, viz.: 1. "Pazzo in forma di Sonatina"; 2. "Waltzes"; 3. "Elegie"; 4. "Finale" (Russian theme). In the first movement, andante non troppo, the opening theme is given out by the violins, and returns to them after repetition by the basses. After a few chords the movement proper opens with a broad, flowing melody, which, after repetition and elaboration, is followed by the second in the first violins and violas. The second is also repeated with a counter theme for the 'cellos, and after development is followed by a suggestion of the introduction, closing the movement, which is in symphonic form throughout. The Waltzes, second movement, are

in regular form and are based upon two themes, both of a graceful character. The Elegie, third movement, is a favorite form of composition with Tchaikovsky. In this example it opens with a characteristic first theme, which is followed by a second of more intense character, and this in turn by subsidiary passages for strings, leading to a repetition of the opening theme. It closes with a coda, muted strings, based upon the second theme. The finale opens with a brief introduction, closing with muted strings. The Russian theme in the main section appears in the first violins, thence passes to basses, violins, and violas, pizzicato accompaniment, and is followed by the second theme given out by the 'cellos, the violins remaining pizzicato. In the rest of the development the first and second themes appear together, with suggestions of the introduction. The Serenade closes with a coda.

A mournful interest attaches to this Serenade from the fact that it was written while Tchaikovsky was still suffering from the results of his hasty marriage, which imbittered his whole life, and also because one of the last incidents in the career of his friend Nicholas Rubinstein was his conducting of this work, followed shortly after by his death.

Overture "1812." Op. 49

According to one of Tchaikovsky's biographers, Nicholas Rubinstein in the Spring of 1880 suggested to the composer that he should write a *pièce d'occasion* for the consecration of the Temple of Christ in Moscow. "In addition to the church festivity Rubinstein wished to organize a musical one which should embody the history of the building of this temple, that is to say, the events of the year 1812. Tchaikovsky's fantasia or overture was to be performed in the public square before the cathedral by a colossal orchestra, the big drums to be replaced by

salvos of artillery." The composition was finished in 1880, but no account is left of the proposed startling performance, which reminds one of the Gilmore Jubilee achievements. The overture opens with the subject of the Russian Hymn, "God, preserve Thy people," parts of it being developed by wood winds, violas, and 'cellos alternately. The material is worked up to a climax for full orchestra, followed by a more quiet passage. The main section of the overture follows, representing the battle of Borodino, in which the Russian National Hymn intermingles with the "Marseillaise" amid peals of artillery. The movement reaches a deafening uproar, above which the Russian Hymn rises triumphant. A coda, with the hymn in the basses and peals of bells, closes this unique and somewhat startling work.

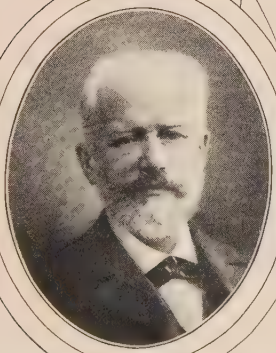
Suite "Mozartiana." Op. 61

The "Mozartiana," written in 1887, is the fourth of Tchaikovsky's orchestral suites. In the following note, appended to the score, the composer states its general character.

"A large number of the more admirable small compositions of Mozart, for incomprehensible reasons, are very little known, not alone to the public, but even to a large proportion of musicians. The author of the arrangement of the suite, having for its title 'Mozartiana,' desires to give a new impulse to the study of the little master works which in succinct form contain incomparable beauties."

To carry out this scheme Tchaikovsky has arranged four pieces from Mozart's least known works, a Gigue, Minuet, Prayer, and Theme and Variations for full orchestra except heavy brasses, which would have been incongruous, and has elaborated them with the highest skill, which changes them from their original graceful simplicity into tone-pictures full of a novel charm and color.

SIR ARTHUR
SULLIVAN



P. J. TCHAIKOVSKY

AMBROISE THOMAS

Fantasia, "Hamlet." Op. 67

The "Hamlet" Fantasia followed not long after Tchaikovsky's "Manfred" Symphony and is fittingly dedicated to Grieg. It opens with a long introduction describing Hamlet's grief over the death of the King for the 'cellos and violins, which have a very dramatic theme, worked up to a climax, and followed by twelve successive strokes for the muted horns, representing the midnight hour and followed by the ghost theme in the horns, trombones, tuba, and double basses, accompanied by trumpet calls and string tremolos. These lead up to the main section of the overture, allegro vivace. The opening theme, sombre and agitated, represents Hamlet's indecision and yet resolute purpose, and is followed by the second theme, which indicates the grace and pathos of Ophelia, given out by the wood winds with string accompaniment, thence extending to the strings. This is followed by a march rhythm in the brasses, repeated by the strings and wood winds. The first theme returns by a short transition. In the third section of the overture the thematic material is worked up with great intensity, with a subsidiary passage for oboe, followed by the second theme. The coda is long and agitated, and is constructed mainly upon the second theme and march. This is worked up to a strenuous climax, after which the first theme reappears and the fantasia comes to a close, pianissimo. Besides this work Tchaikovsky had already written incidental music to the drama, comprising fifteen numbers, among them an Elegy, three scenes for Ophelia, and a song for the Grave-digger.

Suite, "Caisse Noisette." Op. 71

The "Caisse Noisette" Suite is a fascinating trifle as compared with most of Tchaikovsky's works, though it is

exceedingly graceful in its style and skilful in construction. It was originally written as a fairy ballet in fifteen numbers, and from them the composer arranged the suite. It is laid out in three parts, viz.: 1. "Overture Miniature." 2. "Danses Characteristique," comprising "Marche," "Danse de la Fée Dragée," "Trepac," "Danse Russe," "Danse Arabe," "Danse Chinoise" and "Danse des Mirlitons." 3. "Valse des Fleurs." The overture, bright and dainty, is scored without 'cellos and double basses, which, to a degree, determines its character. The march is divided into a military theme, given to the wind instruments, alternating with a second phrase given to the strings, and a middle movement which might be called the trio, and which is built up on a similar exchange between flutes and violins. The "Danse de la Fée Dragée" is another bit of instrumental legerdemain, at the close of which the fairy seems to dart out of sight. The dance theme is given to a "celeste" (a keyed instrument with steel tongs in the place of wires) or a piano. The "Russian Dance" has all the characteristic monotonous sway which is peculiar to the popular melodies of the Slav. The "Danse Arabe" is not less characteristic. Minor in mood, the melody sings along in thirds with those florid cadences which are the *sine qua non* of Arabic music. In utter contrast is the following "Danse Chinoise," a kind of caricature which seems to answer the purpose and is given to the piccolo and flute. "Les Mirlitons" are furnished with a kind of "staccato polka," cleverly worked up, while the "Danse des Fleurs" is a waltz, having in parts a Strauss-like swing.

Overture Fantasia, "Romeo and Juliet"

The overture fantasia, "Romeo and Juliet," one of Tchaikovsky's earlier works, was written in 1870 and is dedicated to his friend Balakirev, the Russian composer,

who suggested the subject to him. When his friend made the suggestion, he also accompanied it with a programme which the composer followed, and which will serve for an analysis of the work. It was to be in sonata form and the scheme as follows: "First, an introduction of a religious character, carried out by a chorale, representation of Friar Laurence, followed by an allegro in B minor (Balakirev suggesting most of the tonalities), which is to depict the enmity between the Montagues and Capulets. There is to follow the love of Romeo and Juliet (second subject, the melodic passage assigned to English horn), succeeded by the elaboration of both subjects. The so-called 'develop,' that is to say, the putting together of the various themes in various forms, passes over to what is called in technical language the 'recapitulation,' in which the first theme, allegro, appears in its original form, and the love theme (D flat major) now appears in D major, the whole ending with the death of the lovers." Tchaikovsky also wrote a duet for soprano and tenor on the theme of Romeo and Juliet, which is published separately.

THOMAS (Ambroise)

1811 – 1896

THOMAS (AMBROISE)

1811 – 1896

OVERTURE TO "MIGNON"

THE opera of "Mignon" was first performed in 1866. Its story, written by Carré and Barbier, and based upon the episode in Goethe's "Wilhelm Meister," is too well known to need repeating. The overture is made up almost entirely of excerpts from the opera itself, and its principal interest consists in the manner in which the beautiful romanza, "Kennst Du das Land?" ("Know'st Thou the Land?"), sung in the opera by Mignon, and the brilliant polacca, sung by Filéna, are presented. The overture is very lightly constructed, and but for its two principal themes would be of little worth. Even with them it is not very brilliant. It is instrumented, however, in a skilful manner, and has some effective contrasts and combinations.

WAGNER (Wilhelm Richard)

1813–1883

WAGNER (WILHELM RICHARD)

1813 – 1883

OVERTURE TO "RIENZI"

WAGNER completed the book of "Rienzi," based upon Bulwer's novel, in 1838, and began the music in the autumn of that year. It was finished in 1839, and performed for the first time in Dresden in 1842. The story turns upon the attempt of the patrician Orsini in Rome to abduct Irene, the sister of Rienzi, a papal notary, her defence by her lover Adriano, and the uprising of the plebeians against the nobles. Adriano, though of noble family, sides with Rienzi when the latter leads the people. The nobles are overcome and pretend to submit to Rienzi, who is warned by Adriano that they are conspiring to kill him. The attempt at last is made by Orsini, but is frustrated, whereupon another struggle ensues, and Rienzi is again successful, and is crowned King of the people. Soon, however, the popular tide turns against him, and he is also excommunicated. Adriano warns Irene that her brother's life is no longer safe and urges her to fly with him. She refuses, and hastens to her brother's side in the Capitol, determined to die with him. The building is fired by the infuriated people. As the flames spread from room to room Adriano beholds the doomed pair. He throws away his sword, rushes into the flames, and perishes with them.

The overture is in the regular form, for "Rienzi" was written before Wagner had taken his new departure in music, and is based upon some of the themes in the opera. It opens with a slow movement, announced by trumpet

calls, introducing after a few measures an impressive theme for the strings, Rienzi's Prayer for the People. This is repeated by wood winds and brasses with accompaniment of violins and violas. At the close of the repeat the main section, allegro energico, begins with the theme sung by the chorus at the end of the first act, in which occurs also the battle hymn assigned to the brasses fortissimo, and combined with the theme of Rienzi's Prayer. An episode based on the theme of the slow movement leads to the second subject, sung in the finale of the second act. In the reprise, the second subject is connected with a counter theme for the trombones. A coda of most vigorous intensity, founded on the battle hymn, closes the overture.

Overture to "The Flying Dutchman"

The romantic opera of "The Flying Dutchman," conceived by Wagner during a storm which overtook him on a voyage from Riga to Paris, was written in 1841, and was first produced at Dresden in 1843. The story is based upon the legend of the Flying Dutchman, who is condemned to sail the seas until doomsday, but finally escapes by the very condition imposed by the devil that he shall find a woman "faithful unto death." Senta, who knows the story of his restless and apparently hopeless fate and who has seen his picture, falls in love with him. Vanderdecken, the Dutchman, at last meets her, but believing her to be true to her lover Erik, whom she has discarded, he sails away without her, whereupon Senta throws herself into the sea. Thus she is "faithful unto death," and the Flying Dutchman is released from his fate and joins Senta in the apotheosis of the wreck.

The overture characterizes the persons and situations in the opera and introduces motives which Wagner ever after

used so freely and so skilfully. It opens with the "Curse weighing upon the Dutchman" motive, given out in unison by bassoons and horns, accompanied by the violins tremolo, picturing waves in motion, and passages for violas and 'cellos depicting increasing waves and the approaching storm, through which are heard suggestions of the Curse motive and signals of distress. As the storm subsides the second motive is announced, "The Message of the Angel of Mercy," personifying Senta, which is heard in the opera at the close of each stanza of Senta's ballad. Impressive passages are stated by the horns and trombones, and the Curse motive is again announced, followed by the third motive, "The Personification of the Dutchman." The storm rages anew, fortissimo, and in its lulls is heard the jovial Sailors' Song on a passing vessel. The storm continues, but the Senta motive returns persistently, alternating with the Curse motive. Finally ensues the wreck scene — then, silence. Wagner says in his description of the overture, "Suddenly like barbed arrows, tempestuous passages of sevenths burst forth from the violins, and with a fresh rhythm the melody of the Ballad is heard in a hymn of triumph accompanying the final apotheosis of the Dutchman as in company with his Angel of Deliverance he rises from the sea and in glory ascends to Heaven."

Overture to "Tannhäuser"

Wagner first conceived the idea of writing "Tannhäuser und der Sängerkrieg auf Wartburg" ("Tannhäuser and the Singers' Contest at the Wartburg") while visiting the castle of Wartburg in Thuringia in 1842, and the opera was first produced in Dresden in 1845. The story of Tannhäuser's love for Elizabeth, his yielding to the seductive influences of Venus and his chanting her praises in the singers' contest, his penitential pilgrimage to Rome

and struggle with the sirens as he returns, and his final expiation and pardon by the side of Elizabeth's bier, is a familiar one to every concert-goer. The overture is one of the great masterpieces in that class of musical composition and is best described in Wagner's own words:

"At its commencement the orchestra rehearses the song of pilgrims, which, as it approaches, grows louder and louder, and at length recedes. It is twilight; the last strain of the pilgrims' song is heard. As night comes on, magical phenomena present themselves; a roseate-hued and fragrant mist arises, wafting voluptuous shouts of joy to our ears. We are made aware of the dizzy motion of a horribly wanton dance.

"These are the seductive magic spells of the Venusberg, which at the hour of night reveal themselves to those whose breasts are inflamed with unholy desire. Attracted by these enticing phenomena, a tall and manly figure approaches; it is Tannhäuser, the Minnesinger. Proudly exulting, he trolls forth his jubilant love-song as if to challenge the wanton magic crew to turn their attention to himself. Wild shouts respond to his call; the roseate cloud surrounds him more closely; its enrapturing fragrance overwhelms him and intoxicates his brain. Endowed now with supernatural powers of vision, he perceives, in the dim seductive light spread out before him, an unspeakably lovely female figure; he hears a voice which, with its tremulous sweetness, sounds like the call of sirens, promising to the brave the fulfilment of his wildest wishes. It is Venus herself whom he sees before him. Heart and soul he burns with desire; hot, consuming longing inflames the blood in his veins; by an irresistible power he is drawn into the presence of the goddess and with the highest rapture raises his song in her praise. As if in response to his magic call, the wonder of the Venusberg is revealed to him in its fullest brightness; boisterous shouts of wild delight re-echo on every side; Bacchantes rush hither and thither in their drunken revels, and, dragging Tannhäuser into their giddy dance, deliver him over to the love-warm arms of the goddess, who, passionately embracing him, carries him off, drunken with joy, to the unapproachable depths of her invisible kingdom. The wild throng then disperses and their commotion

ceases. A voluptuous, plaintive whirring alone now stirs the air, and a horrible murmur pervades the spot where the enrapturing profane magic spell had shown itself, and which now again is overshadowed by darkness. Day at length begins to dawn, and the song of the returning pilgrims is heard in the distance. As their song draws nearer, and day succeeds to night, that whirring and murmuring in the air, which but just now sounded to us like the horrible wail of the damned, gives way to more joyful strains, till at last, when the sun has risen in all its splendor, and the pilgrims' song with mighty inspiration proclaims to the world and to all that is and lives salvation won, its surging sound swells into a rapturous torrent of sublime ecstasy. This divine song represents to us the shout of joy at his release from the curse of the unholiness of the Venusberg. Thus all the pulses of life palpitate and leap for joy in this song of deliverance; and the two divided elements, spirit and mind, God and nature, embrace each other in the holy uniting Kiss of Love."

Prelude to "Lohengrin"

The romantic opera of "Lohengrin" was written in 1849 and first performed at Weimar in 1850, under Liszt's direction. In his "Music of the Future" Wagner says: "The first three of these poems, 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin' were written by me, their musical composition and all (with the exception of 'Lohengrin'), and performed upon the stage before the composition of my theoretical writings." And yet "Lohengrin" shows a still further advance in the development of Wagner's system. The story of Lohengrin and Elsa, of Ortrud and Telramund, of the Swan boat and Elsa's death, does not need retelling for any concert-goer. The prelude to the opera takes for its subject the descent of the Holy Grail, the mysterious symbol of the Christian faith, and the Grail motive is the key to the whole composition. This mysterious motive is developed by various

groups of instruments in a gradual crescendo, leading to a brief decrescendo. It is first announced in the far, airy distance by the violins pianissimo, then passes to the wood winds, thence to the violas, 'cellos, horn, and bassoon, and reaches its climax in exultant outbursts of trumpets and trombones, after this dying away gradually and closing pianissimo by the flute and muted violins.

Vorspiel to "Tristan und Isolde"

The opera of "Tristan und Isolde" was begun in 1857 and completed in 1859, during the period in which Wagner was engaged upon his colossal "Nibelung Trilogy," and was first produced in 1865 in Munich. It is peculiarly interesting, as being the first opera in which Wagner broke entirely loose from the conventional operatic form. The story, derived from the old Celtic legend of Tristan and Iseult, opens with the voyage of Tristan, who is bearing Isolde, the unwilling Irish bride, to King Mark of Cornwall. Tristan is in love with her, but holds himself aloof by reason of a blood feud. When she orders him to her side and he refuses to obey, she resolves he shall die, and that she will share death with him. Brangäne, her attendant, is told to mix a death potion, but instead she prepares a love potion, which inflames their passions beyond restraint. The discovery of their secret love leads to a combat with Sir Melot, who has betrayed them to King Mark, in which Tristan receives his death wound, the lovers dying in each other's arms.

In a Vorspiel of this kind, based entirely upon motives and their development, musical analysis without frequent use of notation would be of little service. The recital of the themes must tell its contents. These begin with the "Love Confession," always followed by the motive of "Desire." After their repetition the theme of the

"Glance" follows, which explains its own meaning, and after its development in various forms occur the motives of the "Love Philtre" and "Death Potion," the one extremely passionate, the other sombre and mysterious. These are followed by a motive growing out of the "Glance," and an overpoweringly passionate crescendo, after which the motive "Deliverance by Death," with its development, closes the Vorspiel. In the concert room the Vorspiel is usually coupled with the "Liebes-Tod" ("Love Death"), the closing scene in which Isolde apostrophizes the dead body of her lover. These two excerpts bear out the statement of Wagner in one of his letters: "But, as I have never in my life enjoyed the full happiness of love, I will erect one more monument to this most beautiful of all my dreams, in which, from beginning to end, this love shall fully satisfy itself: I have planned out, in my head, a Tristan and Isolde, the simplest but most full-blooded musical conception."

Vorspiel to "Die Meistersinger"

"Die Meistersinger," Wagner's only comic opera, occupied the attention of the composer at intervals during twenty years. It was finished in 1867, and was first produced at Munich in 1868 under the direction of Hans von Bülow. The story concerns the love of Walther, a noble young knight, and Eva, daughter of Pogner, a wealthy goldsmith, his entering the lists to become a Mastersinger, which he must do to win her hand, and which he accomplishes with the help of Hans Sachs, by outdoing Beckmesser with his beautiful "Prize Song." It is clearly apparent both from the music and the text that the opera was partly intended as a satire upon Wagner's critics, who had charged that he was incapable of melody. It is easy to see that these critics are symbolized by the

pedantic Beckmesser and that in Walther we have a personification of Wagner himself.

The Vorspiel is composed of some of the principal themes, two of them symbolizing the corporation of the Mastersingers, the others various phases of the love of Eva and Walther. It opens with the Mastersinger's motive, a noble march movement of heavy chords, which is repeated. Immediately following it a gentle motive, "Waking Love," occurs. This leads to a second Mastersinger motive, another march rhythm known as the "Banner" motive, from the banner carried by the Mastersingers upon which King David was represented playing the harp. This is worked up at considerable length and leads by a short episode to another very melodious motive, called "Love Confessed," which is related to the "Prize Song." It is followed by an agitated motive called "Impatient Ardor," which in development is worked up with a counter theme from the singing contest. In the finale the "Mastersingers," "Banner," and "Love Confessed" motives are ingeniously woven together by various groups of instruments, the rest of the orchestra supplying most ornate elaboration, the whole coming to an imposing climax, which closes the Vorspiel.

The Nibelung Trilogy Preludes

The "Nibelung Trilogy" consists of the introduction ("Rheingold") and the music-dramas, "Die Walküre," "Siegfried," and "Die Götterdämmerung." The dramatic poems were written as early as 1852. The music to "Rheingold" and "Die Walküre" was composed between 1852 and 1856; that of "Siegfried," begun in 1856, was not finished until 1869; that of "Die Götterdämmerung" between 1867 and 1876, in which latter year the entire Trilogy was performed at Baireuth.

Its story in brief turns upon the powers of a magic ring, which is to bring a curse upon any one who possesses it. It has been stolen from the Rhine Daughters by Alberich and forced from him by Wotan. The latter at once finds himself in a sea of troubles. As only a human free will, independent of the gods, can expiate his fault, Wotan is unable to avert the fast-approaching doom, "The Twilight of the Gods." Siegfried, the hero, appears. He recovers the ring from the giants, to whom Wotan had given it, by slaying a dragon which guards the treasure. Wotan's daughter, Brünnhilde, for disobedience to her father, has been condemned to sleep upon a fire-encircled rock until some hero shall break through the wall of flame and rescue her. Siegfried accomplishes the deed and gives her the fatal ring, but not before it has worked the curse upon him, for it wounds her whom he loves. Meanwhile Gunther, Gutrune, and Hagen conspire to kill Siegfried and get the ring from Brünnhilde, but by the aid of a magic draught Siegfried is induced to desert Brünnhilde after recovering the ring and marries Gutrune. The curse continues. One day, in the hunt, Siegfried is killed by Hagen, who quarrels with Gunther for possession of the ring and is slain. Hagen tries to remove the ring from Siegfried's finger, but is terrified when the hand rises in warning. Brünnhilde now appears, takes the ring, and proclaims herself the hero's true wife. She then mounts her steed and dashes into Siegfried's funeral pyre, after giving back the ring to the Rhine Daughters. This act of immolation breaks the power of the gods and establishes the free will of man.

The prelude to "Rheingold" consists of a single chord varied with masterly skill, which fills the entire prelude and is constantly expanded yet never loses its character. It constitutes a tone-picture of water in its primeval repose, its gradual undulations and gathering force leading, as the

curtain rises, to the opening scene — the bed of the Rhine and the life of the Rhine Daughters. Though the movement is designedly monotonous, such is the skill manifested in its construction that it never becomes tedious.

The prelude to "Die Walküre" is very brief, and describes the rising and subsidence of a furious storm. It is mainly constructed on a simple subject, repeated and varied, and leads to the scene where Siegmund suddenly appears in Hunding's hut.

The prelude to "Siegfried" is constructed upon the principal themes of the music-drama, among them the "Forge," the "Ring," the "Sword," the "Dragon," and other motives which are familiar to opera-goers, and introduces the scene in Mime's forge upon Siegfried's arrival, preceded by his horn calls.

There is no regular prelude to "Die Götterdämmerung," a prologue taking its place, which is divided into two scenes, that of the Norns weaving the fates of gods and men, and Brünnhilde's farewell to Siegfried as he sets forth for new adventures.

Vorspiel to "Parsifal"

"Parsifal," a "Bühnenweihfestspiel" ("Festival Acting Drama"), was completed in 1879, and was first produced at Baireuth in 1882, seven months before the composer's death. The subject of the work is taken from the cycle of the Holy Grail myths, to which "Lohengrin" belongs, and concerns Parsifal, the King of the Grail and father of Lohengrin. Like Siegfried, Parsifal represents free human nature, and its impulsive, spontaneous action. He is styled in the text "Der reine Thor" ("The guileless fool"), who, bearing out the old mythical idea, overcomes the evil principle and gains the crown by dint of pure natural impulse.

The Vorspiel opens with the symbolic motive of the "Eucharist," at first unaccompanied, and then repeated with arpeggio accompaniment. After a pause the same motive reappears, but in the minor, followed by another pause. The second motive, the Grail,* now appears, and is extended, followed by the motive of Faith, which is developed in an impressive manner, the Grail motive occasionally joining it. After a drum passage, followed by a tremolo of the strings, the Eucharist motive reappears, followed by the Lance motive. After brief development the Eucharist motive leads directly to the opening scene of the dialogue between Gurnemanz and his two companions of the Grail.

"Eine Faust" Overture

"Eine Faust" Overture, written in 1840 and rewritten in 1855, was originally intended as the first movement of a symphony based upon Goethe's drama. The symphony scheme, however, was abandoned, Wagner at that time being busy with his opera, "The Flying Dutchman." In a letter to Liszt, Wagner says:

"I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. . . . If I publish it, I shall give it its proper title — 'Faust in Solitude,' or 'The Solitary Faust': a 'Tone-poem for Orchestra.'"

* The Grail motive corresponds with the response used by the Catholic Church at Dresden, where Wagner began his career as choir master.

After several changes the overture was published with its present title. It has to do with Faust alone, before he has encountered Mephistopheles or met Marguerite. The following motto from Goethe's "Faust," which Wagner at one time used, probably explains its exact significance:

> "The indwelling spirit
> Whose temple is my heart, who rules its powers,
> Can stir the bosom to its lowest depths,
> But has no power to move external nature,
> And therefore is existence burdensome,
> And death desirable, and life detested."

Written at a time when Wagner was distressed in mind and body, struggling with poverty and sick of existence, the overture may have possibly a personal significance. It is not dramatic in the sense of picturing by contrast the characters of the drama, but as illustrating the veritable tragedy of the Faust soul, the emptiness of life, and the yearning for the infinite. It begins with a slow introduction, the opening subject given out by the tuba and double basses in unison, accompanied by pianissimo rolls of the kettle-drums. The 'cellos respond with a phrase several times heard in the overture. The first violins follow with a new theme, which, through its development, leads to the quick movement, the first violins opening with the theme last stated, accompanied by bassoon and horn. After somewhat complicated development the second theme, a beautifully expressive melody, appears in the wood winds and is developed, and a short transition leads to the free fantasia based upon the second theme. The first theme returns again and is elaborately developed. The concluding section of the overture begins with the first theme, fortissimo, which is subjected to new development, and the overture closes with a very dramatic coda. The work is a wonderful picture of the restlessness of the soul, its aspirations, and its struggles with destiny.

"Siegfried Idyl"

The "Siegfried Idyl" was written in 1871 as a birthday gift to the composer's wife and named for his son, Siegfried, who was born while he was composing the music. The thematic material is largely drawn from "Siegfried" in the "Nibelung Trilogy," including the motive from the love scene in the third act, phrases from Wotan's Farewell and Brünnhilde's addresses. With them an old German cradle song is interwoven. The various motives are worked up with consummate skill and with as much care as if the Idyl had been written for a large orchestra. The score calls only for the strings, one flute, one oboe, two clarinets, two horns, one trumpet, and one bassoon. The first performance of the Idyl was given upon the steps of Villa Triebscheu at Lucerne, by some Zurich musicians invited for the purpose, Hans Richter among them, playing the trumpet, and Wagner himself conducting the serenade to his wife.

"Waldweben"

"Waldweben" ("Forest Weaving") is an arrangement by Wagner himself for concert purposes of fragments of the second act of "Siegfried," describing the reveries of Siegfried amid the rustle of the forest, his slaying of the dragon, and his discovery that he can understand what the birds are saying to him after he has tasted the blood of the monster. It is one of the most delightful of the Wagner concert arrangements, though mainly repeating the music of the drama itself.

"Träume"

"Träume" ("Dreams"), a favorite little number on concert programmes, is a song which Wagner wrote as "a

study to 'Tristan und Isolde,'" and which was arranged for orchestra several years ago by Theodore Thomas, who thus lent it an added charm and effect. The song is a miniature impression of "Tristan und Isolde," a mere sketch, yet drawn in exquisite line and infused with dreamy sentiment. It may have aided in depicting that mighty outburst of passion in the great music drama of Isolde's love.

WEBER (Carl Maria F. E. von)

1786–1826

WEBER (Carl Maria F. E. von)

1786 – 1826

Overture to "Euryanthe"

WEBER'S "Euryanthe" was first performed in Vienna in 1823, and met with failure, though the overture has remained popular from that day to this. The story of the opera is concerned with the love troubles of Adolar and Euryanthe, and the intrigues of Lysiart and Eglantine against them, which are at last happily overcome. The libretto is of the most inane character and was largely responsible for the failure of the opera. The opening theme of the overture is announced by all the wood winds, supported by the full power of the orchestra, after a brilliant introduction, signifying Adolar's reliance upon the faithfulness of Euryanthe. The second theme is a graceful melody suggesting Adolar's hope as he looks forward to a meeting with her. A tutti full of color leads to a largo for the muted violins, accompanied by violas, which gives expression to certain revelations made by Eglantine. After a pause on the last note of the largo, the basses give out an episode which has no connection with the opera, but which leads back to the first subject, most brilliantly elaborated. The return of the second theme and an effective coda close the overture.

Overture to "Oberon"

"Oberon" was written in 1826, two acts of it in Germany and the last in England. The story upon which it

is founded appears in a collection of French romances under the title of "Huon, de Bordeaux." It is substantially as follows: Oberon, the Elfin King, having quarrelled with his fairy partner, can never be reconciled until he finds two lovers constant to each other under all circumstances. Puck ranges the world in quest of them. The two lovers are Sir Huon, a young knight of Bordeaux, and Reiza, daughter of the Caliph of Bagdad. The story relates their trials and temptations, through all of which they remain constant, thereby securing the forgiveness of Oberon. The overture is characteristic of the opera and opens with an adagio sostenuto of fairy music with the magic horn of Oberon summoning the fairies. A few notes lead to a short passage from a fairy chorus for the flute. A march theme is then given out, played in the Court of Charlemagne, and introducing the hero, which is twice answered by the muted strings. The fairy music continues until a fortissimo chord for full orchestra leads to the allegro, the subject of which is taken from the quartette in the opera, "Over the Dark Blue Waters." The horn call is heard again, whereupon the clarinet gives out the theme of Sir Huon's song, "From Boyhood trained," followed by a passage from Reiza's magnificent scena, "Ocean, thou mighty monster," and a reference to the chorus sung by the spirits when they are directed by Puck to raise the storm which wrecks the lovers' bark. The conclusion of the overture is of the most tumultuous and brilliant character. As a complete work it is one of the most remarkable combinations of fantasy and technical skill in modern music.

Overture to "Der Freischütz"

The opera of "Der Freischütz" was composed in 1819–1820, and is specially famous as a purely German

RICHARD WAGNER

CARL VON WEBER

HUGO WOLF

opera in subject and treatment. Its music was originally connected by spoken dialogue. The libretto was written by Friedrich Kind, and is based upon a German legend by Apel. Max, the lover of Agatha, daughter of Kuno, can only win her hand by victory in a shooting contest. Caspar, also a lover of Agatha, who has sold himself to the fiend Zamiel for some unerring bullets cast under magic influences, conspires to deliver Max to the fiend instead of himself. Max loses his skill in shooting, and having been defeated by Kilian, abandons all hope. While in this despondent mood, Caspar induces him to cast the magic bullets in hope of propitiating Zamiel. Max succeeds well with six of his bullets and fires the seventh at a dove flying past. As he fires, Agatha appears to him as the dove, and he fancies he has killed her, but Zamiel has directed the shot to the heart of Caspar and claims his victim, while Max is rewarded with the hand of Agatha.

An impressive adagio opening of the overture is followed by a beautiful horn quartette, which does not appear in the opera, and seems to have no connection with it, though some have thought it is intended to signify the happiness of simple woodland life. It is followed by the prelude of the story, the contract between Zamiel and Caspar, described by tremolos in the strings, weird tones by the clarinet, and drum beats. This closes the adagio and leads to an allegro, taken from Max's scena, closing the first act. Short passage work follows, leading to the episode of the Incantation music for full orchestra, in which the composer reaches the supreme height of wild, weird, and almost supernatural music. A beautiful contrast follows for the clarinet, which takes up the aria sung by Agatha when she meets her lover in the second act. This continues until phrases of the Incantation music break in again. Once more the beautiful Agatha theme

is introduced, leading to the free fantasia. It is based upon fragments of the "Incantation" and leads to the third section of the overture, which opens with the first theme, followed by phrases from Max's aria in the first act. At its conclusion, phrases from the introduction reappear, and a decrescendo leads to the coda, which begins with an impressive fortissimo chord for full orchestra, followed after a brief transition by a second. A short pause ensues, after which the full orchestra sings a phrase from the superb Agatha aria. The development of the second theme rises to a climax, which closes the overture.

Overture to "Preciosa"

The overture to "Preciosa," written by Weber in 1820, constitutes the prelude to the drama of the same name adapted by Wolff from one of Cervantes' novels, "The Little Gypsy Girl." The overture opens with a dance movement, Spanish in character, which leads to the principal section, a gypsy march based upon an original gypsy melody. The march is developed to a brilliant climax, and is followed by a second theme, allegro, which is based upon the music of the ballet in the drama. The overture is simple in its construction and is Spanish throughout in its coloring.

Overture to "Abu Hassan"

The one-act comic opera of "Abu Hassan," the text written by Franz Heimer, was finished in 1811, and was first produced in the same year at Munich. The story is based upon a well-known tale in the "Arabian Nights." The opera was written in Weber's youth, but is full of spirit and delightful melodies. The overture is constructed in one movement, presto. It opens with a sprightly theme, pianissimo, which, after development, is followed

by a fortissimo passage. The second theme, also of a vivacious character, follows, and in turn is succeeded by a graceful passage. A third theme, of a grandiose nature, closes the opening section, and is followed by the free fantasia, which leads to the return of the first theme. In the concluding section the first theme is followed by the grandiose theme alluded to above, and a brilliant, sprightly coda closes the overture.

Jubilee Overture

It was during his directorship of the opera at Dresden in 1818 that Weber was commissioned to compose a cantata in honor of the fiftieth anniversary of the accession to the throne of the King of Saxony. He wrote the cantata called "The Jubilee" in eleven days, but owing to Italian cabals against him it was not performed on that occasion. When Weber found it was not to be given, he wrote the overture known as "The Jubilee," which is entirely distinct from the cantata. It opens with a bold and striking adagio, in which a passage for the basses leads to the principal movement. After the development of the first theme, which is taken fortissimo by full orchestra, an episode leads to the second theme, a light dance rhythm. This theme is developed at considerable length and leads to the free fantasia. In the concluding section the opening themes are repeated. After further development the first subject repeats, and the violins finally lead to a vigorous intonation of the national anthem, "Heil dir im Siegerkranz," which is played fortissimo by the wind instruments with string accompaniment.

"Invitation to the Dance." Op. 65

The "Invitation to the Dance," the most brilliant example of dance music yet written, was composed by

Weber in 1811, and dedicated to his wife, Caroline. It opens with a slow introduction, the "Invitation," repeated by various groups of instruments, and leading to the main section of the work, a waltz theme of a most fascinating character. The second theme, graceful and languishing in style, follows, and after skilful development is followed by an episode and a new theme. This, too, is fully developed, and leads to the third part, constructed upon phrases from the previous themes. A vivacious coda is followed, after a pause, by the slow movement of the introduction repeated. It is related in the biography of Weber, by his son, that while the composer was playing the piano version of the "Invitation" to his wife, he gave her the following programme of the piece:

"Bars 1–5, first appearance of the dancers. Bars 5–9, the lady's evasive reply. Bars 9–13, his pressing invitation. Bars 13–16, her consent. Bars 17–19, he begins conversation. Bars 19–21, her reply. Bars 21–23, speaks with greater warmth. Bars 23–25, the sympathetic agreement. Bars 25–27, addresses her with regard to the dance. Bars 27–29, her answer. Bars 29–31, they take their places. Bars 31–35, waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement."

Fresh, graceful, and spirited, the work is the very apotheosis of the dance. Riehl says of it: "It marks the transition of modern dance music. The waltz had been previously a sort of mere animated minuet, but Weber threw a fiery allegro into the dance. The world ran faster, why should not people dance faster? . . . Weber was the founder of the dance music expression of deep feeling, and of a school of which Strauss afterwards was an acolyte."

WEINER (Leo)

1855–

WEINER (Leo)

1855 –

Serenade. Op. 3

THE Weiner "Serenade "is written for small orchestra and comprises four movements. The first opens in march time. The principal theme is given out by the flutes and then repeated by first violins. A crescendo leads to the second theme, an animated subject for full orchestra. After development a recapitulation of the whole first part follows, a quiet coda closing the movement. The second movement is in the nature of a scherzo, opening with a theme fortissimo for the first violins and repeated. After development the solo flute introduces the trio, which leads to a repetition of the earlier material. The third movement consists of a theme and three variations. The theme is given out by clarinet, and is first varied by bassoon with string pizzicato accompaniment, second by oboe with violin, viola, and 'cello accompaniment, and third by flute, following which is a return of the theme to the clarinet. The last movement is in sonata form. The introduction opens in the violas, and the first theme appears pianissimo in the first violins and is repeated by full orchestra. The second theme is given out by the clarinet over a drone bass. After repetition of all this material, development and recapitulation follow, and the coda, presto, closes the Serenade.

WOLF (Hugo)

1860–1903

WOLF (Hugo)

1860 – 1903

Symphonic Poem, "Penthesilea"

WOLF'S symphonic poem, "Penthesilea," based upon Kleist's tragedy of that name, was written in 1883. The opening movement describes the preparations for a campaign, with Penthesilea, the Amazon, in command, as indicated by a motive suggesting her personality. It is styled in the score, "The Departure of Amazons for Troy." As she takes the lead, a march theme introduced by trumpet flourishes is heard. After a contrasting passage the march is resumed, and dies away as the Amazons enter their encampment. The second movement, "Penthesilea's Dream of the Feast of Roses," is of a tranquil nature, the flute, oboe, and violins singing her reverie with viola accompaniment. The reverie grows more and more animated and comes to its close with Penthesilea's awakening. The title of the final movement, "Combats, Passions, Frenzy, Annihilation," well describes its musical contents. Two motives at the outset contend with each other, — Penthesilea's determination to conquer, and the softer yearnings of her heart. These, after development, reach a climax, the motive of yearning last appearing in the wood winds and a tremolo of the violins. The desire for conquest breaks out again, and the trombones give out the motive of annihilation over a different treatment of the Penthesilea motive in the violins and wood winds. The tumult at last subsides, and as it dies away an expressive viola solo indicates the reappearance of Penthesilea

in a more tranquil mood. After a short passage the orchestra once more breaks out in a repetition of the opening phrases and works up to a terrific climax, indicating her desire for revenge and destruction. After a pause the tumult again subsides, and the poem ends with her death.

ZOLLNER (HEINRICH)

1854–

ZOLLNER (Heinrich)

1854 –

Orchestral Fantasia, "Midnight at Sedan"

ZOLLNER'S orchestral fantasia, "Midnight at Sedan," is an interlude in his opera, "Bei Sedan" ("At Sedan"). The following programme, appended to the score, sufficiently and grandiloquently explains its musical contents:

"Night rests upon the fields of Sedan. The mists of the Meuse have risen, valley and mountain lie enveloped in a white, spectral mantle. The strokes of the midnight hour sound from the tower of Sedan cathedral. But hark! Does it not sound like a soft rapping in the bowels of the earth? What sound is this, that breaks the silence, uncannily muffled, and affrights the night-birds? What arises, tired and heavy, from the opening earth? — Crowds and crowds push their way upwards — by hundreds and thousands they rise from their graves, the gray features of the dead revive, their bony hands once more grasp their arms, the ranks form again. The sabres and breast-plates flash in the moonlight, the plumes wave on the helmets, the Imperial Eagle gleams. The masses crowd close together; dark resolution, dull hatred inspire the bloodless ghosts: to fight — to fight, that is their lot! To fight the ghostly battle at midnight!

"But what soft plaint sounds over the field of death? Does it not sound like the sorrowful sobbing of mourning mothers and orphan children? Like the wail of all Humanity?

"Crowd them back again, all thoughts of peace, home, wife, and child! To the attack! The horns sound, the drums roll! See the frightfully careering masses of cavalry! They fly onward on their spectral horses, they surround the shock of the opposing armies with inextricable knots, they fight man to

man, body to body. But it does not last long, the proud masses are dispersed and annihilated; the heaps of slain lie mountain high; they are buried by thousands beneath their own steeds. Proud and metallic sound the fanfares of victory — mightier and mightier grows the attack — one thought alone lives in them: the foe must be thrown down — wholly — at once!

"But yonder — to one side, near the skirt of the forest — who is there? Lies not there a German soldier, a French soldier by his side? The hands of both are clasped, as in brotherly harmony. They slumber on together to eternal rest — and their hands were joined in their last moments; both of us are men, are children of the same earth — the same love weeps for us both afar off! Let us not die as foes — death is a great reconciler!

"And the night wind bears the distant sounds of a solemn melody over the battle-field — is it the last song of a dying hero? Or is it a warning call from superearthly fields: O be reconciled, ye hostile nations — look upon the dead of Sedan!"

GLOSSARY

GLOSSARY

The subjoined definitions of the terms most frequently used in this volume may be of use to readers.

Adagio, very slow.
Acitato, agitated.
Allegretto, somewhat quick.
Allegro, a quick, lively movement. The term has various modifications.
Andante, slow.
Andantino, somewhat slower than *andante*.
Appassionato, passionate.
Arpeggios, broken chords.
Cadenza, a bravura passage at the close of a piece.
Cantabile, in singing style.
Coda, an addition to a sonata, symphony, or overture to strengthen the movement, and constructed upon a preceding theme.
Commodo, in an easy manner.
Crescendo, gradual increase of volume of sound.
Decrescendo, gradual decrease of volume of sound.
Development, the elaboration of a theme or subject according to certain rules.
Diminuendo, diminution of the power of sound.
Drone bass, a continuous bass to a melody, originating in the monotonous bass produced by the largest tube of the bagpipe.
Entr'acte, music between the acts of a drama.
Episode, digression from the principal subject.
Fanfare, a flourish of trumpets.
Feierlich, in a stately manner, as befitting a festival.
Figure, a musical phrase or motive.
Forte, loud.
Fortissimo, loudest.
Free fantasia, that part of a sonata or overture in which the material of the preceding part is developed and worked out.
Giocoso, in a playful manner.
Giusto, strict, correct.
Grave, solemn and slow in movement.
Imitation, repetition of a phrase or subject.
Langsam, slowly.
Larghetto, slower than *largo*.
Largo, slow.
Legato, joined together.
Mute, a device for deadening sound, placed upon the bridge of stringed instruments or in the bells of brass instruments.
Passage, a phrase of music.
Pianissimo, softest.
Piano, soft.
Pizzicato, the producing of tone by plucking the strings with the fingers instead of using the bow.
Poco, little.
Presto, fast.
Recapitulation, restatement.
Refrain, reappearance of a theme in the sonata form.
Replica, repetition.
Scherzo, lively, sportive movement.
Sonata, instrumental form, consisting of three or four movements, usually in the following order: *allegro*, *adagio* or *andante*, *scherzo* or *minuet*, *finale* or *rondo*.
Sostenuto, sustained.
Subject, the principal idea.
Theme, the principal melody to be varied and developed in a sonata, overture, or fugue, synonymous with "subject."
Transition, a modulation or change of key.
Tremolo, quavering effect of notes played with great rapidity.
Vivace, lively.

INDEX

INDEX

A

"Abu Hassan," opera and overture to, 418
"Academic" Overture, 89, 90
Académie Royale de Musique, Paris, 56, 60, 190, 369
Adam, pupil of Boieldieu, 79
"Adonais," Chadwick, 103, 106
"Adonais," Shelley, 106
Æschylus, 199
"Afternoon of a Faun," prelude, 131
"Air for the G String," Bach, 15
"Alassio" Overture, 155
Albert, Eugen F. C. d', 3
Aldrich, ——, 254
Alfieri, 45
"Alfonso and Estrella," opera and overture to, 335, 336
"Algérienne" Suite, 332
"Alsaciennes, Scènes," suite, 268
"Also Sprach Zarathusila," Strauss, 373
"Anacréon, ou l'Amour Fugitif," opera, 116
"Anacréon," overture to, 116
"Angelo, the Tyrant of Padua," Victor Hugo, 3
Anhalt-Cothen, Leopold of, 13
"Antar," suite, 254, 313
"Antiquities of the House of Brunswick," Gibbon, 45
"Antony and Cleopatra," overture to, 325
Apel, ——, 417
"Apprenti Sorcier, L'," scherzo, 139
"Après Midi d'un Faune, L'," prelude, 131
"Arabian Nights," 418
"Arlésienne, L'," suite No. 1, 67
Arnim, Bettina von, 36
"At Sedan" ("Bei Sedan"), opera, 431
"Athalia," drama and overture to, 279
"Attaque du Moulin, L'," opera, 95
Auber, Daniel F. E., 7–9
"Autumn, In," Overture, 205
"Autumn Storm," song, 205
Auvergne, bourrée originated in, 14, 15

B

Bach, Johann Sebastian, 13–16, 205
Badinerie, definition of, 15, 16
Baireuth, 406, 408
"Bal Costume," suite, 325
Balakirev, Mily Alexeivich, 19, 83, 390, 391
Balfe, Michael William, 23
"Ballo, Di," Overture, 378
"Barber of Bagdad, The," opera and overture to, 127
Barbier, ——, 395
"Baruffe Chiozotte, Le," comedy and overture to, 355
Beaumarchais, ——, 291
Beer, Michael, 283
Beethoven, Ludwig van, 14, 27–42, 46, 116–119
"Bei Sedan" ("At Sedan"), opera, 431
Belgian composers, 51
"Belle au Bois dormant, La," symphonic poem, 95, 96
Bennett, Sir William Sterndale, 45–48
Benoit, Pierre L. L., 51
"Benvenuto Cellini," opera and overture to, 58, 60
Berlioz, Hector, 55–62
Birmingham Festival, 378

Bizet, Georges Alexandre, 65-67
"Black Domino, The," opera and overture to, 9
"Blaník," symphonic poem, 359
Blau, ——, 305
Blockx, Jan, 71
Boehe, Ernst, 75
"Bohemian Carnival" Overture, 146, 147
Bohemian forms introduced by Dvořák, 144
"Bohemian Girl, The," opera and overture to, 23
Bohemian Theatre, Prague, 145
"Bohemia's Fields and Groves, From," symphonic poem, 359
Boieldieu, François Adrien, 79
"Bonne Chanson, La," 249
Borodin, Alexander P., 83
Boston Symphony Orchestra, 104, 105, 123, 163
Bouilly, J. M., 27
Bourrée, definition of, 14, 15
Brahms, Johannes, 87-91
Breslau, University of, 89
"Bride of Messina," overture to, 346
"Britannia" ("Nautical" Overture), 260
Brooklyn Philharmonic Society, 145
Bruneau, Alfred, 95, 132
Bülow, Hans von, 405
Bulwer Lytton, 399
Bürger, ——, 169
"Burns Rhapsody," 259
Byron, Lord, 45, 59, 60, 62, 347

C

"Caisse Noisette" Suite, 389
"Calm Sea and Prosperous Voyage," Beethoven, 39
"Calm Sea and a Prosperous Voyage" Overture, Mendelssohn, 277
"Calmness of the Sea, The," Goethe, 277
"Capriccio Espagnol," 314
"Capriccioso, Scherzo," 145
"Carnaval Romain, Le," Overture, 58
"Carnival" Overture, 146, 147
Carré, ——, 395
Cervantes, 418
Chabrier, Alexis Emanuel, 99
Chadwick, George Whitfield, 103-108
"Chansons à danser," 95
"Character Dances" from "Mlava," 317
Character pieces, four, Foote, 164
"Characteristic Overture in C," 31
"Charlotte Corday," drama and overture to, 51
Charpentier, Gustave, 111
"Chasseur Maudit, Le," symphonic poem, 169
Château d'Eau concerts, 99
Cherubini, M. Luigi, 115-119
"Children's Games," little suite, 66
Choral Symphony, 40, 41
"Cleopatra," symphonic poem, 103, 107
"Cockaigne," concert overture, 154
Collin, Heinrich Josef von, 34
"Comedy Overture," 361
Concert Spirituel, Vienna, 33
"Consecration of the House, The," Overture, 41
Converse, Frederick S., 123
Copenhagen Musical Society, 217
"Coriolanus," drama and overture to, 34, 118
Cornelius, Peter, 127
"Corsair, The," overture to, 59
"Cosi fan tutti," overture to, 118
"Cottar's Saturday Night, The," rhapsody, 259
Court Theatre, Weimar, 221
"Creations of Prometheus, The," 33
Cui, César, 19, 313

D

"Dame Blanche, La," opera and overture to, 79
Dance music, 420

"Danse Macabre," symphonic poem, 331
Dante, 382, 383
Da Ponte, Lorenzo, 291, 292
Daudet, Alphonse, 67
"Death of Tintagiles," symphonic poem, 247
Debussy, Claude Achille, 131
Delibes, Clément P. L., 135
"Deux Journées, Les." *See* "Water Carrier, The."
"Devil's Villanelle, The," symphonic fantasia, 248
"Dimitri Donskoi," opera and overture to, 327
"Domino Noir, Le," opera, 9
"Don Giovanni," opera and overture to, 87, 292
"Don Juan," Strauss, 373
"Don Quixote," Strauss, 373
"Donna Diana," opera and overture to, 309
Doré, Gustav, 382
"Dornröschen," opera, 221
"Dreams," Wagner, 411
Dreyfus affair, 95
Dukas, Paul, 139
Du Locle, ——, 305
"Dumken," Bohemian form, 144
Du Rollet, ——, 189
Dvořák, Antonin, 143–148
Dwight, John S., 37

E

"Echoes of Ossian" Overture, 173
Eclogues, Virgil, 249
"Egmont," Goethe, 36
"Egmont," overture to, 36
"1812 Overture," 387
"Elegiac" Overture ("Adonais"), 103, 106
Elgar, Sir Edward, 151–156
Ella, Prof. John, 115
"Enchanted Forest, The," symphonic legend, 227, 228
"Endymion," Keats, 123
"Endymion's Narrative," romance, 123
"Enfant Roi, L'," 95
English horn, its use by Dvořák, 145
"Enigma," Elgar, 153
"Eolides, Les," symphonic poem, 169
"Epic of Izdubar, The," 229
Erben, Bohemian poet, 148
"Erinnyes, Les," suite, 270
Erzgebirge legend, 263
"Esclarmonde," opera and suite, 269
"España," rhapsody, 99
Euripides, 189
"Euryanthe," opera and overture to, 415
"Euterpe" Overture, 103–105
"Eve," Massenet, 267

F

"Faniska," opera and overture to, 118
"Fatherland, My," symphonic poem, 359
"Faust, Eine," Overture, 409
"Faust," Goethe, 409, 410
"Faust Symphony," Wagner, 409
"Feramors," opera and ballet music from, 326
"Fervaal," opera and prelude to, 231
"Fest" Overture, 243
"Feste Burg, Ein'," Overture, 297
"Festival of Pan, The," romance, 123, 124
Festival Overture, "Ein' Feste Burg," 297
"Festival Overture" ("Solonelle"), 180
Feydeau Théâtre, Paris, 115
"Fidelio," opera, 27–32, 117
"Fidelio" ("Leonora") overtures, 27–32, 36
"Fingal's Cave," overture to, 276
Flotow, Friedrich, 159
"Flying Dutchman, The," opera and overture to, 400, 403, 409

Foote, Arthur, 163–165
"Forest Weaving," Wagner, 411
"Fra Diavolo," opera and overture to, 8
Franck, César, 169
"Francesca da Rimini," orchestral fantasia, 382
Franco-German War, 268
Francs Juges, 56
"Francs Juges, Les," opera and overture to, 56
"Freischütz, Der," opera and overture to, 416
Frenzel, Karl, 51
"Froissart" Overture, 152
"Frühlingsfeier" Overture, 341
"Furiant," Bohemian form, 143, 144

G

Gade, Niels Wilhelm, 173, 217
"Gallia," Massenet, 267
"Gaveaux," ——, 27, 30
"Gazza Ladra, La," opera, 321
Gehe, Edouard, 365
"Genoveva," opera and overture to, 345–347
"Geschöpfe des Prometheus, Die," 33
Gewandhaus concerts, Leipsic, 28, 47, 277
Gibbon, ——, 45
Gigue, definition of, 15
Gilmore Jubilees, 388
Glazounov, Alexander Constantinovitch, 177–180
Glinka, Michael Ivanovitch, 183–185
Gluck, Ritter von, 189
Godard, Benjamin L. P., 193
Goethe, 36, 139, 277, 395, 409, 410
Goldmark, Carl, 197–201
Goldoni, ——, 355
Gosse, Edmund, 131
"Götterdämmerung, Die," opera and prelude to, 305, 406, 408
Grieg, Edvard Hagerup, 205–210, 389
Grimm's Fairy Tales, 221
"Grosse Overture in C," 39
Grove, Sir George, 118, 277, 347
Guillard, ——, 190
"Guy Mannering," Scott, 79

H

Hamerik, Asgar, 213
"Hamlet" Fantasia, 389
Handel, 42
Handel and Haydn Society, 104, 105
"Hans Heiling," overture to, 263
"Hänsel and Gretel," opera and prelude to, 221
"Harold in Italy" Symphony, 62
Hartmann, Emil, 217
Harvard Musical Association, 103
Haydn, 119
Hebbel, ——, 345
Hebbl, ——, 3
"Hebrides, The," 118, 276
"Heim, Mein," Overture, 144
Heimer, Franz, 418
"Heirath wider Willen, Die," opera, 221
"Heldenleben, Ein," 301, 302, 373
Henschel, George, 105
"Herbst, Im," Overture, 205
"Héroïque Overture," 95
"Highlands, In the," Overture, 174
Hiller, Dr., 276
Hofmann, ——, 335
Holberg, Ludwig, 205
"Holberg's Time, In" ("Am Holbergszeit"), suite, 205
"Home, My," Overture, 144
Hugo, Victor, 3
Humperdinck, Engelbert, 221–223
"Hunting" Overture ("Namensfeier" Overture), 39
"Huon, de Bordeaux," 416
"Husitzka" Overture, 145
Huss, Johann, 145
"Hussite Fortress, The," symphonic poem, 359

I

Ibsen, 206
Imperial Hof Theatre, Vienna, 33
Imperial Opera Orchestra, St. Petersburg, 314
"Impressions of Italy," suite, 111
"Improvisator, The," opera and overture to, 3
"Indian" Suite, 254
Indy, Vincent d', 227–232
"Inferno," Dante, 382
"Intruse, L'," Maeterlinck, 153
"Invitation to the Dance," 419
"Iphigenia in Aulis," overture to, 189
"Iphigenia in Tauris," opera and overture to, 190
"Istar," symphonic poem, 228
"Italian Capriccio," 386
"Italy, From," symphonic fantasia, 373
"Italy, In," Overture, 200
"Ivan Soussanine," opera, 183

J

Jadassohn, ——, 103
"Jagd" ("Hunting") Overture, 39
"Jean de Paris," opera, 79
"Jessonda," opera and overture to, 365
"Jeux d'Enfants," little suite, 66
"Joan of Arc," symphonic poem, 287
"Jocelyn," opera and suite from, 193
Josephstadt Theatre, Vienna, 41
"Jota," Spanish dance, 99
"Jour d'Eté à la Montagne," rhapsody, 230
Jubilee Overture, 419
"Jubilee, The," cantata, 419
Julien, Adolphe, 51

K

"Kaleidoscope," Noren, 301
Kalevala, source of Scandinavian mythology, 351
Kalidasa, Indian poet, 197
Kärnthnerthor Theatre, Vienna, 31
Keats, John, 106, 123, 152
"Kérim," opera, 95
Khayyam. *See* Omar Khayyam or "Rubaiyat"
Kind, Friedrich, 417
"King Christian Second," drama and suite, 352
"King Lear," overture to, 57
"King Stephen," overture to, 40
Kleist, Heinrich von, 198, 427
"Komarinskaja," fantasia, 185
Königsberg, University of, 297
"Königskinder, Die," opera, 221
Kotzebue, ——, 38, 40
"Kremlin, The," symphonic tableau, 178
Kreutzer, ——, 278

L

Labarre, pupil of Boieldieu, 79
Lachner, Franz, 235
"Lalla Rookh," Moore, 326
Lalo, Edouard V. A., 239
Lamartine, 193
"Lancelot and Elaine," symphonic poem, 253
Lassen, Eduard, 243
"Léda," Bruneau, 95
Leeds Music Festival, 222
Leipsic Theatre Pension Fund, 279
Lemière, ——, 365
"Lemminkainen," symphonic poem, 351
"Leonora" ("Fidelio"), opera, 27, 29, 31, 118
"Leonora No. 1" Overture, 28, 31
"Leonora No. 2" Overture, 27–31
"Leonora No. 3" Overture, 27–29, 31, 33
"Leonore ossia l'Amour Conjugale," opera, 27
"Leonore, ou l'Amour Conjugale," opera, 27
Lermontoff, Caucasian poet, 19
"Letters and Recollections," Dr. Hiller, 276

Lichnowsky, Prince, 31
"Liebesfrühling" Overture, 341
"Lieds de France," 95
"Life" ("Bohemian Carnival") Overture, 146, 147
"Life for the Czar," opera and overture to, 183
Lisle, Leconte de, 169, 270
Liszt, 83, 335, 403, 409
"Little Gypsy Girl, The," Cervantes, 418
"Lodoiska," opera and overture to, 117
Loeffler, Charles Martin, 247–249
"Lohengrin," opera and prelude to, 403, 408
"London Town, In," concert overture, 154
"Louise," opera, 111
"Love" ("Othello") Overture, 146, 148
Lully, introducer of minuet, 14
"Lustspiel," 361
Luther, Martin, 297
"Lyric" Suite, 209

M

"Macbeth," Strauss, 373
Macdowell, Edward Alexander, 253–255
Macfarren, 39
Mackenzie, Sir Alexander C., 259
Maeterlinck, 153, 247
"Magic Flute, The," opera and overture to, 293
"Magic Harp, The," melodrama, 335
"Magician's Apprentice, The," Goethe, 139
"Malaqueñas," Spanish dance, 99
Mallarmé, ——, 131
"Manfred," overture to, 347
"Manfred" Symphony, 385, 389
Mansfield, Richard, 206
"Mariage de Figaro, Le," comedy, 291
Marmion, Colonel F., 55
"Marmion," Mackenzie, 259
"Marriage of Figaro, The," opera and overture to, 291, 292
Marschner, Heinrich August, 263
"Marseillaise," 51, 52, 388
Marshall, Frank Fay, 106
"Martha," opera, 159
"Masaniello," opera and overture to, 7
Massenet, Jules, 65, 267–271
"Medea," opera and overture to, 115, 118
"Medea" Suite, d' Indy, 229
"Meistersinger, Die," Vorspiel to, 405
"Melpomene" Overture, 103–105
"Melusina," opera and overture, 118, 278
"Memoriam, In," Overture, 377
Mendelssohn, Felix, 28, 46, 48, 116, 118, 275–280
Mendès, Catullus, 95, 229
"Merry Wives of Windsor, The," opera and overture to, 297
"Messidor," opera and entr'acte symphonique from, 95
Meyerbeer, Giacomo, 283
"Miantowona," 254
"Middle Ages, From the," suite, 180
"Midnight at Sedan," orchestral fantasia, 431
"Midsummer Night's Dream, A," overture to, 275
"Mignon," opera and overture to, 395
Minuet, musical form, 14
"Mirkwood Mere," Waverley, 55
"Mlava," opera, 317
"Monastery, The," Scott, 79
Moore, Thomas, 326
"Moorish" Rhapsody, 222
Moskowski, Moritz, 287
"Mount of Olives," Beethoven, 39
Mozart, Wolfgang Amadeus, 79, 87, 116, 189, 291–294, 388
"Mozartiana," suite, 388
"Muette de Portici, La," opera, 7
Music-drama, 189

"Music of the Future," Wagner, 403
"Mystic Trumpeter, The," fantasia, 124

N

Naaman, ——, 79
"Nachklänge aus Ossian" Overture, 173
"Naiades, The," Overture, 46–48
"Namensfeier" Overture, 39
"Namouna," suite, 239
"Nature" ("In der Natur") Overture, 146–148
"Nautical" Overture ("Britannia"), 260
New England Conservatory, Boston, 103
New Theatre, Pesth, 40, 41
"Nibelung Trilogy" preludes, 406
"Nibelung Trilogy," Wagner, 404, 406, 411
Nice, Berlioz at, 57
Nicolai, Carl O. E., 297
Ninth Symphony, Beethoven, 32, 40, 41
"Nocturnes, Three," suite, 132
"Nordische Heerfahrt, Eine," Overture, 217
"Nordische" Suites Nos. 1 and 2, 213
Noren, Heinrich, 301
"North, From the," Mackenzie, 259
"Northern Melodies, Two," 209
Norwich Festival, 377
"Nymphs of Diana, The," ballet, 135

O

"Oberon," opera and overture to, 415
Old Norwegian Romance with Variations, Grieg, 208
"Olympia," overture to, 369
Omar Khayyam, 164
Orchestral Suite, 331
Orchestras, theatrical, 105
"Oriental Rhapsody," 177
"Oriental Suite," 313
"Othello" Overture, 146, 148
Oublichieff, ——, 293
Overture in C, Beethoven, 28, 31
"Overture in Handel's Style," 42
Overture, relation of, to work it preludes, 30, 190

P

Paër, ——, 27, 30
"Pagan Poem, A," tone-poem, 249
Pampeloune, Roger de, 230
Paris Conservatory, 55, 57, 62
Paris Société Nationale, 169
"Parisina," overture to, 45
"Parsifal," Vorspiel to, 408
Pastoral Symphony, Beethoven, 46
"Pastorale Suite," 99
"Patrie," drama and overture to, 65
Paul, Adolf, 352
Peabody Institute, Baltimore, Md., 213
"Peer Gynt," Ibsen, 206
"Peer Gynt," suite No. 1, 206
"Peer Gynt," suite No. 2, 207
"Penthesilea," overture to, 198
"Penthesilea," symphonic poem, 427
"Penthésilée," symphonic poem, 95
"Phaeton," symphonic poem, 331
"Phèdre," overture to, 267
Pibroch violin suite, Mackenzie, 259
Piccini, ——, 190
"Piccolomini" Overture, 227
"Picturesque Impressions of a Voyage to Algeria" ("Suite Algérienne"), 332
"Piedmontese Dances, Two," 355
"Poem," Loeffler, 249
"Poème Antique" ("Léda"), 95
Pohl, Richard, 346
Polacca, definition of, 14
Polonaise, definition of, 14
"Portatore d'Acqua, Il." *See* "Water Carrier, The."
"Preciosa," overture to, 418

"Prometheus," ballet, 33
"Prometheus," overture to, 33
"Prometheus Bound" Overture, 199, 200
"Prosperous Voyage, A," Goethe, 277
Prussia, King of (1846), 283
Pushkin, Russian poet, 184

R

Racine, 189, 267, 279
Radziwill, Prince, 39
"Ravenswood," Mackenzie, 259
Reinecke, ——, 103
Reinick, Robert, 345
Réjouissance, meaning of, 16
"Requiem," Bruneau, 95
"Requiem," Mozart, 294
"Rêve, Le," opera, 95
Reyer (Rey), Ernest L. E., 305
Reznicek, Emil Nicolaus von, 309
Rheinberger, ——, 103
"Rheingold," 406
"Rheingold," prelude to, 407
Richter, ——, 153
Richter, Hans, 411
Riehl, ——, 420
"Rienzi," overture to, 399
Rigaudon (or Rigadoon), meaning of, 206
Rimsky-Korsakov, Nicholas Andreivitch, 19, 254, 313–317
"Rip Van Winkle," overture to, 103
"Rob Roy," overture to, 62
"Robin Adair," 80
"Roi de Lahore, Le," opera, 267
Rollinet, M., 248
"Roma," Bizet, 65
"Roman Carnival, The." *See* "Carnaval Romain, Le"
"Romeo and Juliet," overture fantasia, 390
Rondo form (original), general order of movement in, 14
"Rosamunde," opera and overture to, 335, 336
Rosen, Baron, 183
Rossini, Gioacchino A., 117, 321
"Rouet d'Omphale," symphonic poem, 331
"Rubaiyat," Foote's character pieces on, 164
Rubinstein, Anton Gregorovitch, 325–327
Rubinstein, Nicholas, 387
"Ruby, The" ("Der Rubin"), opera and prelude to, 3
"Ruins of Athens, The," dramatic piece, 38, 41
"Ruins of Athens, The," overture to, 28, 38
"Rule Britannia," 260
"Ruses d' Amour," suite, 179
"Russian Easter" Overture, 316
Russian National Hymn, 388
Russian national music, 183
Russian school of music, new, 19, 83, 177
"Russlan and Ludmilla," opera and overture to, 184
"Ruy Blas," overture to, 279

S

Saint Peter's, Rome, 59
Saint-Saëns, Charles Camille, 331
"Sakuntala" Overture, 197
Saltarello, Roman dance, 59
Sand, George, 15
"Sappho" Overture, 200
Sarabande, meaning of, 14
Sardou, 65
"Šárka," symphonic poem, 359, 360
"Scènes Alsaciennes," suite, 268
"Scheherezade," suite, 315
"Scherzo Capriccioso," 145
Schickaneder, Emanuel, 293, 294
Schiller, 40, 45, 227, 321, 346
Schindler, ——, 42
Schober, Franz von, 336
Schreyvogel, Joseph, 309
Schubert, Franz Peter, 87, 335–337
Schumann, Georg, 341

Schumann, Robert, 345–348
Scotch overture ("In the Highlands"), Gade, 174
Scott, Sir Walter, 55, 62, 79
Scottish music, Mackenzie, 259
"Sea, The," symphonic sketches, 132
"Sedan, Bei" ("At Sedan"), 431
Seidl, ——, 209
"Semiramide," opera, 321
Sennkowsky, ——, 313
"Sept Princesses, Les," Maeterlinck, 153
Serenade No. 1, Brahms, 87–89
Serenade No. 2, Brahms, 87, 88
Serenade, Schubert, 87
Serenade, Schumann, 341
Serenade, Tchaikovsky, 386
Serenade, Weiner, 423
Shakespeare, 34, 35, 62, 297, 381
Shelley, 106
Sibelius, Jean, 351
"Siegfried," opera, 305, 406, 411
"Siegfried," prelude to, 408
"Siegfried Idyl," 411
"Sigurd," opera and overture to, 305
"Sinfonia Domestica," 373
Sinigaglia, Leone, 355
"Sketch of the Steppes, A," symphonic poem, 83
Slavic music, 317, 390
"Slavic" Rhapsody, 144
"Sleeping Beauty, The." *See* "Belle au Bois dormant, La "
Smetana, Friedrich, 359–362
"Social Amateurs," of Copenhagen, 173
Société Nationale, Paris, 169
"Sold Bride, The," opera and overture to, 361
"Solitary Island, The," 276
"Solonelle" Overture, 179
"Sonata Pathétique," 105
Sonnleithner, Joseph, 27
"South, In the," Overture, 155
"Spanish Caprice," 314
Spitta, ——, 13
Spohr, Louis, 173, 365
Spontini, Gasparo L. P., 369
"Spring Festival" Overture, 341
Stassov, M., 381
"Steppes of Central Asia, On the" ("Dans les Steppes de l'Asie Centrale"), symphonic poem, 83
"Stradella," opera and overture to, 159
Strauss, Richard, 301, 373, 390, 420
"Struensee," drama and overture to, 283
Student songs, German, 90
Suite in D, Dvořák, 143
Suite in D minor, Foote, 163
Suite No. 1, Lachner, 235
Suite No. 1, Moskowski, 287
Suite No. 1, Tchaikovsky, 383
Suite No. 2, Bach, 13, 16
Suite No. 3, Bach, 15
Suite No. 3, Tchaikovsky, 385
Suite No. 4, Bach, 16
Sullivan, Sir Arthur S., 377
"Summer Day on the Mountain," rhapsody, 230
"Sylvia," suite, 135
"Symphonic Sketches," 103

T

"Tábor" ("The Hussite Fortress"), symphonic poem, 359
Tändelei, meaning of, 13, 15
"Tannhäuser," opera and overture to, 401, 403
"Taormina," tone-poem, 75
Tchaikovsky, Peter Ilyitch, 314, 381–391
"Tempest, The," Shakespeare, 381
"Tempest, The," symphonic fantasia, 381
Temple of Christ, Moscow, 387
Tennyson, 253
"Thalia" Overture, 103–105
"Thamar," symphonic poem, 19
Theatre An der Wien, Vienna, 27, 335
Théâtre du Vaudeville, Paris, 67

Theatre orchestras, 105
Thomas, Ambroise, 395
Thomas, Theodore, 103, 145, 412
Thomas (Theodore) Orchestra, 28, 103, 105, 111
Thorfinn Karlsefin's Saga, 254
Tieck, ——, 345
"Till Eulenspiegel," Strauss, 373
"Tod und Verklärung," Strauss, 373
Touche, Guimand de la, 190
"Tragic" Overture, 89, 90
"Tragic Overture, a Northern Campaign — The Vikings," 217
"Trauerspiel Overture, Eine Nordische Heerfahrt — Les Vikings," 217
"Traume," Wagner, 411
Triebscheu, Villa, Lucerne, 411
"Triple Overture," 146
"Triptyque Symphonique," 71
"Tristan und Isolde," opera and Vorspiel to, 404, 412

U

Ultra-French Modern School, 231
"Ulysses' Departure and Shipwreck," episode, 75

V

Van der Stucken, M., 145
Van der Ven, ——, 51
Variations, Elgar, 153
Vehmgerichte, 56
"Vehmic Judges, The." *See* "Francs Juges, Les."
"Verkaufte Braut, Die," opera, 361
Verlaine, 249
"Verschwornen, Die," operetta, 335
"Veuve de Malabar," 365
Vienna as musical centre, 119
Vigano, Salvatore, 33
Viol d'amour, 247
Virgil, 249, 383
"Vlast, Ma," symphonic poem, 359
"Vltáva," symphonic poem, 359, 360
Voltaire, 369
"Vyšehrad," symphonic poem, 359

W

Wagner, Frau, 411
Wagner, Siegfried, 411
Wagner, Wilhelm Richard, 7, 35, 127, 189, 190, 305, 399-412
"Waldtaube, Die," symphonic poem, 148
"Waldweben," Wagner, 411
"Walküre, Die," music-drama, 406
"Walküre, Die," prelude to, 408
"Wallenstein," dramatic symphony, 227
"Wallenstein's Camp," dramatic symphony, 227
"Wand of Youth, The," suite, 151
"Wasserträger, Der." *See* "Water Carrier, The"
"Water Carrier, The," opera and overture to, 115, 116
Waverley, Edward, 55
"Waverley," overture to, 55
"Waverley," Scott, 55
Weber, Carl Maria F. E. von, 116, 337, 415-420
Weiner, Leo, 423
"Well-tempered Clavichord, The," 13
Wette, Adelheid de, 221
Whistler, James McN., 132
Whitman, Walt, 124
"Wild Huntsman, The" ("Der Wilde Jäger"), symphonic poem, 169
"Wilhelm Meister," Goethe, 395
"William Tell," opera and overture to, 321
"Winter Day Dreams," symphony, 381
Wolf, Hugo, 427
Wolff, ——, 418
"Wood Dove, The," symphonic poem, 148

"Wood Nymphs, The," Overture, 47
Worcester County (Mass.) Festival, 107

Z

"Zauberflöte," overture to, 118
"Zauberharpe, Die," melodrama, 335
"Zauberharpe, Die" ("Rosamunde"), overture to, 335, 336
"Zauberlehrling, Der," Goethe, 139
"Zčeskjah lukuv a hájúr" ("From Bohemia's Fields and Groves"), symphonic poem, 359
Zola, Emil, 95
Zollner, Heinrich, 431

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